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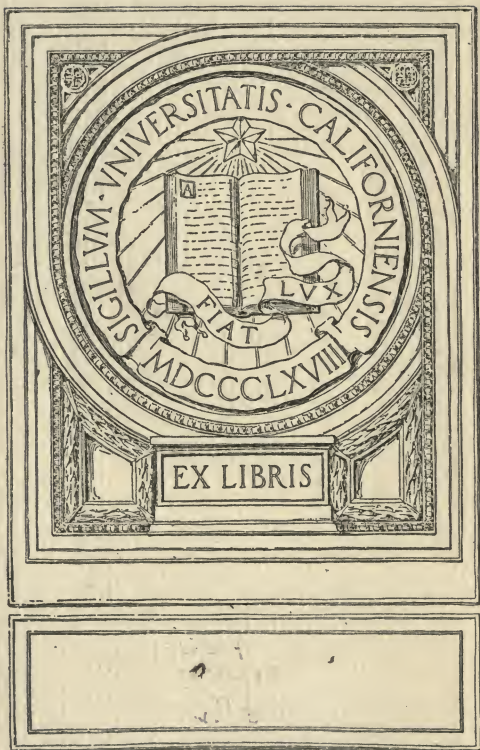
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NEW  
GUIDES  
TO OLD  
MASTERS

JOHN C. VAN DYKE









# NEW GUIDES TO OLD MASTERS

By JOHN C. VAN DYKE

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RIJKS MUSEUM

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THE HAGUE MUSEUM

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HALS MUSEUM



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*Photograph by Hanfstaengl, Munich*

DE HOOCH: THE BUTTERY  
The Rijks Museum, Amsterdam

NEW GUIDES TO OLD MASTERS

AMSTERDAM,  
THE HAGUE, HAARLEM

CRITICAL NOTES ON THE RIJKS MUSEUM,  
THE HAGUE MUSEUM, HALS MUSEUM

BY

JOHN C. VAN DYKE

AUTHOR OF "ART FOR ART'S SAKE," "THE MEANING OF PICTURES,"  
"HISTORY OF PAINTING," "OLD DUTCH AND  
FLEMISH MASTERS," ETC.



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## PREFACE TO THE SERIES

THERE are numerous guide-books, catalogues, and histories of the European galleries, but, unfortunately for the gallery visitor, they are either wholly descriptive of obvious facts or they are historical and archæological about matters somewhat removed from art itself. In them the gist of a picture—its value or meaning as art—is usually passed over in silence. It seems that there is some need of a guide that shall say less about the well-worn saints and more about the man behind the paint-brush; that shall deal with pictures from the painter's point of view, rather than that of the ecclesiastic, the archæologist, or the literary romancer; that shall have some sense of proportion in the selection and criticism of pictures; that shall have a critical basis for discrimination between the good and the bad; and that shall, for these reasons, be of service to the travelling public as well as to the art student.

This series of guide-books attempts to meet these requirements. They deal only with the so-called "old masters." When the old masters came upon the scene, flourished, and ceased to exist may be determined by their spirit as well as by their dates. In Italy the tradition of the craft had been established before Giotto and was carried on by Benozzo, Botti-

celli, Raphael, Titian, Tintoretto, even down to Tiepolo in the eighteenth century. But the late men, the men of the Decadence, are not mentioned here because of their exaggerated sentiment, their inferior workmanship—in short, the decay of the tradition of the craft. In France the fifteenth-century primitives are considered, and also the sixteenth-century men, including Claude and Poussin; but the work of the Rigauds, Mignards, Coypels, Watteaus, and Bouchers seems of a distinctly modern spirit and does not belong here. This is equally true of all English painting from Hogarth to the present time. In Spain we stop with the School of Velasquez, in Germany and the Low Countries with the seventeenth-century men. The modern painters, down to the present day, so far as they are found in the public galleries of Europe, will perhaps form a separate guide-book, which by its very limitation to modern painting can be better treated by itself.

Only the best pictures among the old masters are chosen for comment. This does not mean, however, that only the great masterpieces have been considered. There are, for instance, notes upon some three hundred pictures in the Venice Academy, upon five hundred in the Uffizi Gallery, and some six hundred in the Louvre or the National Gallery, London. Other galleries are treated in the same proportion. But it has not been thought worth while to delve deeply into the paternity of pictures by third-rate primitives or

to give space to mediocre or ruined examples by even celebrated painters. The merits that now exist in a canvas, and can be seen by any intelligent observer, are the features insisted upon herein.

In giving the relative rank of pictures, a system of starring has been followed.

Mention without a star indicates a picture of merit, otherwise it would not have been selected from the given collection at all.

One star (\*) means a picture of more than average importance, whether it be by a great or by a mediocre painter.

Two stars (\*\*) indicates a work of high rank as art, quite regardless of its painter's name, and may be given to a picture attributed to a school or by a painter unknown.

Three stars (\*\*\*) signifies a great masterpiece.

The length of each note and its general tenor will in most cases suggest the relative importance of the picture.

Catalogues of the galleries should be used in connection with these guide-books, for they contain much information not repeated here. The gallery catalogues are usually arranged alphabetically under the painters' names, although there are some of them that make reference by school, or room, or number, according to the hanging of the pictures in the gallery. But the place where the picture may be hung is constantly shifting; its number, too, may be subject to alteration with each new edition of the catalogue; but its painter's



name is perhaps less liable to change. An arrangement, therefore, by the painters' names placed alphabetically has been necessarily adopted in these guide-books. Usually the prefixes "de," "di," "van," and "von" have been disregarded in the arrangement of the names. And usually, also, the more familiar name of the artist is used—that is, Botticelli, not Filipepi; Correggio, not Allegri; Tintoretto, not Robusti. In practical use the student can ascertain from the picture-frame the name of the painter and turn to it alphabetically in this guide-book. In case the name has been recently changed, he can take the number from the frame and, by turning to the numerical index at the end of each volume, can ascertain the former name and thus the alphabetical place of the note about that particular picture.

The picture appears under the name or attribution given in the catalogue. If there is no catalogue, then the name on the frame is taken. But that does not necessarily mean that the name or attribution is accepted in the notes. Differences of view are given very frequently. It is important that we should know the painter of the picture before us. The question of attribution is very much in the air to-day, and considerable space is devoted to it not only in the General Introduction but in the notes themselves. Occasionally, however, the whole question of authorship is passed over in favour of the beauty of the picture itself. It is always the art of the picture we are seeking, more than its name, or pedigree, or commercial value.



Conciseness herein has been a necessity. These notes are suggestions for study or thought rather than complete statements about the pictures. Even the matter of an attribution is often dismissed in a sentence though it may have been thought over for weeks. If the student would go to the bottom of things he must read further and do some investigating on his own account. The lives of the painters, the history of the schools, the opinions of the connoisseurs may be read elsewhere. A bibliography, in the London volume, will suggest the best among the available books in both history and criticism.

The proper test of a guide-book is its use. These notes were written in the galleries and before the pictures. I have not trusted my memory about them, nor shall I trust the memory of that man who, from his easy chair, declares he knows the pictures by heart. The opinions and conclusions herein have not been lightly arrived at. Indeed, they are the result of more than thirty years' study of the European galleries. That they are often diametrically opposed to current views and beliefs should not be cause for dismissing them from consideration. Examine the pictures, guide-book in hand. That is the test to which I submit and which I exact.

Yet with this insistence made, one must still feel apologetic or at least sceptical about results. However accurate one would be as to fact, it is obviously impossible to handle so many titles, names, and numbers

without an occasional failure of the eye or a slip of the pen; and however frankly fair in criticism one may fancy himself, it is again impossible to formulate judgments on, say, ten thousand pictures without here and there committing blunders. These difficulties may be obviated in future editions. If opinions herein are found to be wrong, they will be edited out of the work just as quickly as errors of fact. The reach is toward a reliable guide though the grasp may fall short of full attainment.

It remains to be said that I am indebted to Mr. and Mrs. George B. McClellan for helpful suggestions regarding this series, and to Mr. Sydney Philip Noe not only for good counsel but for practical assistance in copying manuscript and reading proof.

JOHN C. VAN DYKE.

RUTGERS COLLEGE, 1914.

**THE RIJKS MUSEUM**





## NOTE ON THE RIJKS MUSEUM

THE Rijks Museum at Amsterdam contains the most considerable collection of Dutch pictures in the Netherlands, or for that matter in the world. Dutch art cannot be comprehended in whole or in part without reference to this gallery. Aside from the masterpieces, there are here many examples of the Little Dutchmen and many pictures by painters who are not seen at all in other galleries. The pictures are also very important for the history of the Dutch people. Aside from court, town, and country life as depicted by the Steens, Ostades, De Hoochs, and Terborchs, there is here a great gathering of regent and shooting-company pictures, of historical portraits, of battle-pieces on sea and land, of pictorial documents illustrative of Dutch history. The story of Holland is on the walls of the Museum.

But, of course, the visitor asks for the masterpieces of art rather than those of history. The Rijks Museum responds with some famous names and pictures. First of all there is the great Night Watch of Rembrandt, with a room and an attendant to itself, and always several rows of tourists for an audience. It is perhaps the best known of all the Dutch pictures. Besides this there are three other excellent Rembrandts—the early Elizabeth Bas portrait, the late Jewish Bride, and

the Five Syndics. By his pupils, Flinck, Bol, and Eeckhout, there are some fairly representative examples, as also by his predecessor, Frans Hals, who appears well in the Jolly Topper. De Keyser and Mierevelt are seen in many single portraits, Elias in regent groups, Van der Helst in several shooting-company pictures of marked interest and excellence. Of the other Dutch painters of extended fame, Pieter de Hooch is seen at his best in the Buttery; Terborch is finely shown in some small portraits; Steen is represented by examples both good and bad, as is also Vermeer of Delft, while there are many pictures by Paul Potter, the Ruisdaels, Hobbema, and Everdingen. One fine example of Heemskerck, the Sibyl, several remarkable pictures by Scorel, some figure pieces by Geertgen tot St. Jans should be mentioned among the unusual and notable pictures of the gallery.

The collection is practically made up of Dutch pictures. There are some early Flemings, and a few Italians, but they "just happened" in this gallery, and seem as strangely out of place as might pictures from Spain or Portugal. The nucleus of the collection was the various pictures from the palaces of William V, which were brought together in Amsterdam in 1808, under the King, Louis Bonaparte. The growth has been gradual and largely by gift of private collections, made up of Dutch pictures—such collections, for instance, as the Van de Poll and the Van der Hoop. Besides these there have been of recent

years many additions by purchase. To-day the collection numbers over twenty-five hundred pictures and is still growing.

The building is large, commodious, but perhaps over-filled with material. There is always the feeling of too many things crowded and pushed into place. As for the lighting, it is not very good, and on dark days some of the pictures are seen largely by faith. The hanging is occasionally disconcerting, owing to the fact that the gallery has been embarrassed by gifts of pictures *en bloc*, which the donors have stipulated should be hung together. This causes some confusion and places many questionable pictures upon the walls. The student will have to make his way through them, or past them, as best he can. The gallery is worthy of very careful study, and the student should not be discouraged because it is not ideal in arrangement.

The catalogue, illustrated and translated into English, is candid, usually accurate, and decidedly helpful. Photographs of the pictures can be had at the entrance to the gallery, and there is a cheap reproduction of many of them, in book form, published by Hanfstaengl. The churches of Amsterdam have little worth seeing, but permission should be obtained to visit the Six Collection, which has a few excellent pictures.







# RIJKS MUSEUM, AMSTERDAM

5. Aertsen, Pieter. *The Egg Dance*. The composition lacks in centralised grouping, and has no great unity. The figures are somewhat huddled, but the drawing of the individual types is strong. There is no grace or charm of touch about the painter's brush, but he has power in his realism. The picture of the Adoration (No. 7) is a better example of his strength.
6. ——— *The Adoration of the Shepherds*. A fragment, supposed to be part of a triptych of the Nativity painted for the New Church of Amsterdam. It has the Aertsen strength and brutal truth in both man and beast. Formerly attributed to Rubens.
7. ——— *Adoration of the Wise Men*. There is grip and force in it that makes for virile art. The drawing and painting are vigorous to the last degree. Notice the man and woman below. The face of this panel, showing the Presentation in the Temple, is less interesting, being somewhat unhappily arranged in the figures and scattered in the colour. See also No. 7A, a somewhat injured panel.
- \* 367. Antolines, José. *Coronation of the Madonna*. It is better than the Murillo near it—better both in drawing and in colour. Moreover, it has life and force to it without being a strong or vigorous

work. It is helped by the inevitable contrast with Murillo.

382. **Asselyn, Jan.** *The Enraged Swan.* A mad swan surmounted by a wild cloud, with floating feathers on air and water to rival the celebrated Floating Feather picture by Hondecoeter in the next room. It is not badly painted. The lettering on the eggs at the right, and on the water, was put there afterward to enforce some sort of political allegory. The picture was evidently not at that time considered serious art.
417. **Bakhuysen, Ludolf.** *View of the Building Yard of the Admiralty, Amsterdam.* A very superior Bakhuysen, with good colour and a fine sky. The light-and-shade is also exceptionally well handled, and the painting is facile.
468. **Berchem, Claes Pieterz.** *Italian Landscape.* A good example of Berchem, who, in spite of Dutch birth and training, was influenced by the late Italian and early French landscape painters. The colour here is warm, the atmosphere quite good; and there is considerable knowledge of mountain forms, and some rather good rock drawing.
493. **Beresteyn, Claes van.** *Road in the Dunes.* A fine little landscape, good in light and air—good enough to have the false signature of Ruysdael upon it.
657. **Beuckelaer, Joachim.** *A Well-Stocked Kitchen.*  
 \* The scene at the back, as in many Beuckelaers, merely offers a title for a picture that is really a study of still-life. A strong and fine piece of painting, interesting almost solely on account of its painting rather than its subject. The people

at the left are painted in the same way, in the same spirit, as the dead chickens they hold. The heads, hands, arms, legs are all well drawn, and the heads mean no more than the legs or hands. The painter did not intend them for intellectual creations. This is painting for painting's sake, pure and simple, and colour for decoration's sake, pure and simple. Compare it with No. 2091, attributed to Ryck. The Beuckelaer is the better.

514. **Bisschop, Cornelis.** *The Apple-Peeler.* By no means a poorly painted interior. There is nothing inspired about its colour or light or handling or thinking; but it is well drawn, has good atmosphere, and the painting of the dress is acceptable. The surface is now greyed.
522. **Bles, Herri met de.** *Paradise.* With a round world and an ocean about it. A delightful little landscape of the Patinir variety, with nicely drawn figures of miniature proportions. It is not like pictures elsewhere put down to this master save at Vienna, where he is practically the same as Patinir. Bles is at present merely a hook upon which all sorts of pictures are hung. He is confused with Patinir, Bosch, and several painters of name unknown.
552. **Bol, Ferdinand.** *Abraham Receiving the Visit of Angels.* The angel at the right is the same model that Bol used in his Jacob Wrestling with the Angel (No. 828) in the Berlin Gallery, there ascribed to Rembrandt. Again this model appears in an Ideal Portrait of a Young Man, by Bol (No. 809A), in the Berlin Gallery. For other Bol models in other Rembrandts, see the Hague note on Rembrandt (No. 560). This picture has

small value as art, and is referred to merely to suggest the origin of the so-called Rembrandt at Berlin.

540. — *Six Governors with the Doorkeeper of the Huiszittenhuis.* A portrait group of considerable strength for Bol. Observe the hands on the table and the face at the far left.
567. **Bor, Paulus.** *Finding of Moses.* A picture of  
\* much charm and technical excellence, with an unusual landscape. The diagonal composition throws the light figures on a dark ground, making a strong contrast. The figures are well drawn and distinctly impressive in mass and weight. The faces are heavy, but full of charm, the handling easy and effective, the colour fine. Nor is the landscape to be despised. Look at the lake and sky. The backs and faces of the women are somewhat cleaned. A comparatively unknown painter, but of considerable ability, as regards this picture at least. The same painter did No. 377 at the Haarlem Museum (put among the unknown masters), but it is not so good as the picture here.
587. **Bosch, Jerome van Aeken.** *An Operation.* The attribution may be correct, but the picture, whether by Bosch or not, has no great merit. The colour is pallid, the landscape formal, the drawing poor. It has the owl sign of Herri met de Bles at top, but the owl was also used by Bosch. See notes on Bles in the Vienna Gallery.
597. **Both, Jan.** *Popular Life in Rome.* With a view of the Colosseum in the distance. A Dutch view of Italian life. The figures are probably by Andries Both, as the catalogue points out. The air and light rather warm, but effective.

591. ——— *Artists Studying from Nature.* A very large Italian landscape, well composed and held together, considering its size. The colouring is hot, but not wanting in truth. The atmosphere is largely a formal after-scumble.
- 590A. Both, Andries. *The Card Players.* Very facile, easy work. Notice the way the shed is painted; also the costumes and the man's shoulder. With a good colour effect.
627. Brekelenkam, Quieringh Gerritz. *Mother and Child.* A simple bit of domestic life, given with plain colour and some painter's feeling, if not with good drawing or painting.
- 644 } **Brueghel, Jan the Elder (Velvet).** *Landscapes.*  
 645 } Several small works of picturesque Dutch scenes,  
 647 } done with charming little figures and good colour results. No. 647 is a fine study of trees with figures below.
681. Cappelle, Jan van de. *Fête on Board Yachts.* The composition is not very satisfactory and the picture is not in Cappelle's best vein. Some of his attributed works have to be accepted with reservations. He is confused with De Vlieger and Van de Velde, and where once his pictures had the forged names of others upon them there is just now pecuniary incentive the other way, and his name appears on inferior Van de Veldes and De Vliegers. This picture has De Vlieger's name upon it.
21. Cleve, Juste van der Beke van (Master of the Death of the Virgin). *Portrait of a Young Man.* A good, strong work with character about it, but there is no particular reason to think it



by Van Cleve the Elder. It is, perhaps, too firm, too strong for him.

- 701 } **Codde, Pieter.** *Portraits of a Man and Wife.*  
 702 } Small, miniature-like pictures with clean drawing and exact painting. The woman's face is a little over-modelled, so that it protrudes beyond its ruff and head-dress.
723. **Cornelis van Oostsanen (or Van Amsterdam), Jacob.** *Mount Calvary.* Overcrowded with figures and lacking in unity, but full of beautiful detail in robes and ornaments. Notice the kneeling figures in the foreground, with their pathetic appeal and their fine robes; also the little angel at the feet of the Christ and those with the cups at the top. There is no certainty about the painter of this picture. Work somewhat similar to this is sometimes given to Herri met de Bles.
722. — *Saul and the Witch of Endor.* A good piece of drawing and painting as regards the individual figures, but somewhat scattered in the arrangement of the figures, although there is a crescent-shaped swoop from right to left that is intended to bind them together. The colour is effective and the painting of the ruined architecture very cleverly done. The work does not at all agree with No. 723, put down to the same man. This No. 722 has a Bosch feeling about it.
735. **Craey, Dirck.** *Maria de la Quevellerie.* A very considerable portrait of good quality in the painting of the face, head-dress, and costume. Notice the pearls and earrings and the nicely painted hair.
748. **Cuyp, Aelbert.** *Portrait of Young Man.* By no means lacking in painter qualities, but they are

hardly those of Cuyp. It comes nearer to a follower of Rembrandt. The costume is well done, the face a little weak, the style rather good.

750. — ***Fight between Birds.*** Excellent in colour and in painting. It rather goes beyond Hondecoeter, of the famous Floating Feather. Look closely at the masterful handling in the cock. The attribution has been questioned.
745. — ***Landscape with Figures and Cattle.*** A large upright landscape with the yellow sunlight that Cuyp was so fond of painting. Some of the yellow was probably derived from poor varnish, and as a result the light is now slightly exaggerated.
744. — ***Mountainous Landscape.*** This landscape is a little thin in quality, perhaps, but has good sky, light, and colour.
- 768A. **Decker, Cornelis G. *A Weaver's Shop.*** A rather fine interior with fair colour and some fat painting.
773. **Delff, Jacob Willemsz. *Portrait of a Little Girl.*** It is interesting as an illustration of Dutch child life and is not without some good work in the painting of it.
798. **Dou, Gerard. *A Hermit.*** A picture handled with some breadth and sense of large truth. The colour is not bad. It may be by Brekelenkam rather than Dou. The warmth of colour suggests the imitator rather than the imitated.
795. — ***The Evening School.*** A popular and well-known picture with a candle-light effect and a very smooth surface. Done with infinite patience and skill. All the detail is there. But the picture, in its final

analysis, is in the category of peanut-and-postage-stamp art. Dou was a great man in little things, and a correspondingly little man in great things. Mere detail, done with patience, is not art.

791. ——— *Portrait of the Painter*. With a blue curtain that puts one's teeth on edge by its falsity in value and want of quality. It is astonishing that so good a workman as Dou should have so little feeling for colour.
794. ——— *Portrait of Man and Wife*. The woman is rather fine in costume and pose, as also the man. They keep their places in the landscape. The latter is supposed to have been painted by Berchem.
797. ——— *The Hermit*. Carry in your mind the drawing and handling of this hermit's head and skull to the Louvre, at Paris, and compare it with the Hermit (No. 2541A) there assigned to Rembrandt, but probably by Dou. The pictures are not far apart.
- N. N. ——— *Old Woman Reading*. A picture large in scale for Dou if minute in method. It is in his smoother style, very well done, and fairly good in colour. It is an important Dou, and though it is reminiscent of Rembrandt one can see in it that smallness of method that afterward led Denner and others far astray. Acquired by the Museum in 1913.
175. *Dutch School. The Sister of Dirk Baltus*. A little picture without name or ancestry, hard in drawing but uncommonly well done, and full of right feeling. What good eyes! And what a fine type of Dutch womanhood!
- 43A. ——— *Burial of a Patriarch*. An excellent picture in colour and in sentiment. The heads are full of



character. The little figures in the middle distance at right and left are the most picturesque. The drawing is hard and the robes angular—especially the white ones in the foreground. Notice the trees and the sky. The picture is nearer, perhaps, to the Flemish School than to the Dutch. See also No. 43.

43. ———*Madonna, Child, and Saints.* This picture has been scrubbed in the hands and faces and also repainted. It is still rich in brocades and ornate in jewellery, but none of it is very well done. There is good feeling about it. The small figures at the left and right are nice in pose and in the fall of their robes.
48. ———*Two Panels of a Triptych.* Showing the strong individual heads of a family group. The robes and altar clothes are rich in colour, well drawn, and well painted. Notice the curious little angels with the coats-of-arms, and the attractive landscapes. To be compared with No. 47.
- 53 } ———*Panels of a Triptych.* Two panels with much  
54 } fine colour. There are beautiful garments, hats, armour, with good architecture (in No. 54) and a good Bosch landscape (in No. 53). The work of an early and apparently unknown master. On the reverse of the panels are figures in white in architectural framings.
151. ———*Andrew, Bastard of Wassenaer.* It has some distinction about it and is well done. The painter of it knew what was refined and dignified.
47. ———*Christ on the Cross between the Thieves.* A small triptych in which the figures on the crosses hang heavily. The foreground figures lack in

drawing but have good colour. With little angels bearing coats-of-arms as in No. 48. The triptych is possibly of German origin.

855. **Dyck, Anthony van.** *Portrait of Johannes Baptist Franck.* It has been scrubbed and retouched so much that Van Dyck should hardly be held responsible for it. The hand is quite wrecked and the face is in not much better condition. Originally it came from the School of Rubens, but it was not necessarily done by Van Dyck.
854. — *Portrait of François (?) van der Borcht.* Unhappily, the canvas has been restored until there is little of Van Dyck left in it. The face has the colour and texture of an old-time false face or mask, the hands are blackened by dark underbasing, the sea and sky at the left are ruined. It has the lofty air of a Van Dyck composition and that is about all. Look at the now dreadful ruff and cuffs. The value of the white is lost.
853. — *Mary Magdalen.* In its present condition the picture is of questionable value. It is badly restored in the left arm, right shoulder, face, hands, and elsewhere. The drawing is faulty. The picture was probably never wonderful in colour. No. 853A is no better.
856. — *Portrait of Nicolaes van der Borcht.* A conventional, somewhat over-posed portrait. The background above and to the right of the head, and also at the feet, is much hurt by cleaning. The right cheek and the jaw are out of value, perhaps as the result of retouching. The scene at the left is also damaged. The head is not wanting in force nor the figure in some nobility of air.

857. ——— *Prince William II and the Princess Mary Stuart.* In Van Dyck's smoother and weaker vein, with more effect in the costumes than in the faces. The faces and hands have probably lost some of their original flesh-notes, and also some of their drawing, through retouching. The look of cosmetics is apparent in both faces, and the eyes and noses are hard. Painted at the end of Van Dyck's career, and said to be the last picture he painted in England.
877. *Eeckhout, Gerbrandt van den. Woman Taken in Adultery.* Good grouping and good colour effect are here apparent. The kneeling woman and the bulky figure back of her, as well as the one at the right, are very forceful. Eeckhout was often rambling in his drawing and careless with heads, hands, and feet, but he almost always succeeded in giving bulk, body, grouping, and atmosphere. In getting the ensemble he is, perhaps, the best of the Rembrandt followers, and frequently leads people to think him Rembrandt's self. The central figure with the white turban is the same model as in the Berlin picture (No. 828j), there ascribed to Rembrandt. See also the background landscape in No. 879 for resemblances to the backgrounds in the Rembrandt pictures at Berlin.
887. *Ekels the Younger, Jan. A Writer.* Rigid in the drawing but effectively composed. The light and colour have not the warmth or depth of Vermeer or De Hooch, but there is some very good painting in the picture.
- 894 } *Elias (Pickenoy), Nicolaes. Maerten Rey and*  
 895 } *Wife.* Two smoothly finished portraits of no pronounced strength but much carefully elaborated

truth. The woman's portrait is, perhaps, the more acceptable, but the face is too porcelain-like in texture. The ruff is well done, though hard.

- 897 } ——— *Portraits of Hinlopen and Wife.* The por-  
 898 } trait of the woman is the better of the two though somewhat over-modelled and too high-keyed in the high lights. The figure stands out too much. This is also noticeable in the little coat-of-arms at the right, which looks placed, not upon the wall, but cut out and pasted on the panel. It is false in value as is the coat-of-arms in No. 897.

49. **Engelbrechtsen, Cornelis.** *Christ Taking Leave of His Mother.* The drawing leaves something to be desired, but the handling and the colour are excellent—particularly the colour. The spirit of it is right. Notice the group of women at the left. The catalogue says “in the style” of Engelbrechtsen. It bears the false monogram of Albrecht Dürer. See also the injured No. 904A.

907. **Everdingen, Allart van.** *Landscape in Sweden.* Wherever located by name, this landscape is done after the Dutch landscape formula of the time. It is a little more varied than Ruisdael in theme, but quite as mannered in the doing of the foliage, sky, and water. Interesting in composition and subject, but there is no reason to suppose the subject taken from Sweden more than from the Harz Mountains in Germany, or out of the painter's head.

909. ——— *Swedish Landscape.* Much better in colour quality than No. 907. The sky is good; also the trees and the broken light under them. A mountain scene with dashing water and some life about it. Notice the trees against the sky.

919. **Fabritius, Bernaert.** *Family of Willem van der Helm.* A portrait group of a man, his wife and their child, with a background of curtain, column, Dutch house, flag, and sky. Also with a tablecloth in the foreground as in the large Vermeer at Dresden. The hands have sharp and pointed fingers; they are mannered and not well drawn. The eyes are round and wide apart. A picture to be studied because the work of this painter has been much confused with that of Rembrandt.
921. **Fabritius, Carel.** *Beheading of John the Baptist.* A rather heavy piece of work once put down to Rembrandt and now (with a little more of probability) to Fabritius. It is foxy in colour and belongs, perhaps, nearer to Drost than to Fabritius.
920. — *Abraham de Notte.* A good portrait in spite of its bad treatment. A personality of some power. The drawing of the hands is a little heavy and that of the head a little uncertain. The colour is now very yellow.
340. **Flemish School (15th Century).** *Our Lady of Mercy (Pietà).* With some sincere feeling and good, if hard, drawing about it. The man at the right has character and is of good report. Attributed to the School of Roger van der Weyden.
- 926A. **Flinck, Govert.** *Goze Centen.* The eyes, mouth, ears, white ruff, and shadows suggest a youthful following of Rembrandt. It is immature work, but starts out with a breadth of view and strength of touch which Flinck hardly lived up to in after work. Cleaned too much.
925. — *Fête of the Civic Guard in 1648.* It is more  
\* of a pictorial effect than similar subjects by Hals,



Codde, and Van der Helst. There is an attempt at unity in the lines as in the grouping of the two central figures near the white flag, but the result is still two distinct groups at right and left. There is also an attempt at atmosphere. Not wonderful art, but, considering the difficulties of the subject, Flinck acquitted himself fairly well.

927. — *Isaac Blessing Jacob*. Done with the types and in the style of Rembrandt. Worse pictures than this by Flinck have passed for Rembrandts. It is good in colour and light if heavy in handling and somewhat weak in drawing. The striping of the green sleeve looks like paint on the outside of the cloth, and this does not improve as you draw away from the picture as with the Rembrandts. Notice the same ineffectual work in the turban at the left and in the hands and head of Isaac at the right. A good Flinck and quite in agreement with pictures by him at The Hague, there assigned to Rembrandt. He also did the Portrait of a Turk at Munich (No. 325), there given to Rembrandt, but in perfect agreement with the Isaac in this picture.
931. — *Portrait of John Uitenbogaert*. An excellent portrait of an interesting historical character. How well the hand is done! The head is massively conceived in flesh-and-bone structure but rather timidly painted. The picture is yellow with oil, excessively used in the pigments, perhaps. Once put down to Rembrandt and now to Flinck though it is hardly of Flinck origin.
935. *Francken the Younger, Frans. Abdication of Charles V*. These now discredited painters, who followed Italy and have been despised for centuries therefor, how well they understood their

technique! What good craftsmen they were! Look closely at the painting—the kneeling figures at the right, for instance—and how surely it is done! The spirit of the seventeenth-century Italianised Flemings may have been all wrong, and their eclecticism an impossible amalgam, but they were craftsmen and painters for all that.

947. **Garofalo (Benvenuto Tisi). *The Holy Trinity.***

A small but good Garofalo which holds its own very well in a roomful of Dutch pictures.

950. **Geertgen tot Sint Jans (Gerard of Haarlem).**

\* ***Allegory of the Sacrifice of Christ.*** The picture is stained somewhat but is still good in colour. The types of women are most interesting, as also the little children in the centre and the altar group at the back. Once regarded as a Van Eyck. It is, in measure, in agreement with several other pictures ascribed to Geertgen in the galleries at Berlin and Vienna. See also No. 950A.

950A. — ***Adoration of Magi.*** An over-cleaned panel with much fine feeling and good colour still left in it. Notice the garb of the kneeling king and the golden crowns and gifts of the others. The company in the distance has good movement about it. This picture seems different in painting and drawing from No. 950. The pictures are not in agreement. Study the difference in the drawing of the hands and eyes. Also the painting of the robes and the trees and the handling of the hair. This Adoration is hardly by the painter known as Geertgen tot Sint Jans.

950B. — ***Nativity.*** With pretty little angels showing parti-coloured wings. The dress of the Virgin is beautiful in pattern and colour. The picture was

never very strong in drawing and is now somewhat cleaned. The attribution will not do. It is too poor in workmanship for the man who did the No. 2563A in the Louvre.

951. **Geertgen tot Sint Jans (School of). *Martyrdom of St. Lucy.*** Probably by the painter of No. 951A. The composition is scattered but the colour of the robes is good, and there is a fine landscape at the back.
- 951A. — ***Crucifixion.*** The figures are well set in the landscape and good in colour. The drawing is inferior. It is probably a school piece, though it must be confessed that we know little about the master and less about his school or followers.
- 965D. **Gelder, Aert de. *Christ Taken at Gethsemane.*** This and No. 965E are two of a series, now scattered, illustrating the Passion of Christ. It is fine in brush work and rather good in grouping and colour.
- 965E. — ***Christ Before the Sanhedrim.*** A Rembrandt-esque composition, careless in drawing but with a good effect of colour, air, and light. The effects of Aert de Gelder are usually superficial. He breaks down in knowledge of underlying construction. Rembrandt had knowledge as well as genius, but De Gelder had merely a glib facility in imitation.
- 17G. **German School (about 1500). *Descent from the Cross.*** It is badly drawn but has tragic power about it. Notice the figure of the Magdalen. It is certainly convincing in its feeling.
- 17C. — ***One of the Three Magi.*** A fragment of No. 17B, odd in colour and striking in its harmony of blues and greens with purples. No. 17B is not



so interesting, perhaps, but has the same quality of colour.

- 984A. **Goes, Hugo van der.** *Portrait of a Man and St. John.* An excellent piece of characterisation. Rubbed and scrubbed too much, but apparently not repainted. It bears a little likeness to Van der Goes work, but the attribution is by no means a certainty. It is a detail of a larger picture.
990. **Goyen, Jan van.** *Landscape.* Large, but of indifferent quality. Nature is not quite so flabby as this. The trees are mannered, the sky is grey and a little stained in spots, the foreground pretends to shadow, but it is only brown paint.
991. — *The Valkenhof, Nimeguen.* Van Goyen painted this subject several times in this same tone of light. The sky here is rather poor, the water is like the sky, and even the walls and the buildings have a soft quality. It is astonishing that Van Goyen could produce such very good and, at the same time, such very bad pictures.
- 989A. — *Panorama in Guelders.* A small but excellent landscape, with a fine clouded sky, and a distant river with boats. Much better than Van Goyen's larger pictures.
1021. **Hackaert, Jan.** *The Ash Tree Avenue.* A study of trees and sunlight through them, not inspired or too successful, but an effort at getting away from the grey monotony of the Van Goyens and Ruysdaels. The figures are said to have been painted by A. van de Velde.
1082. **Hals, Dirck.** *Open Air Banquet.* This picture is crude in the sky and anything like atmospheric

envelope is absent. There is no modulation or subtlety to the light in foreground or background. That is sufficient to account for the paucity of good colour. The figures are not bad. A cold picture.

- 1089 } **Hals, Frans. *Portraits of Nicolaes Hasselaer***  
 1090 } **and Wife.** With a good deal of Frans Hals carelessness in handling and very little of his effective drawing and modelling. In the man's portrait something at the right has been painted over, but not quite out. The brown tone of Hals is here, but the whites are staring white, the blacks are commonplace, and none of them has any quality. Neither portrait is remarkable. They are probably school pieces of some sort.
1088. — ***Portrait of Maritge Voogt Claesdr.*** A sober portrait with no great flourish of trumpets or painter's bravura. The figure is seated in a chair, in a room the walls of which are indicated. The light comes from one direction, and a shadow is cast on the wall. The face is not well drawn, though full of seriousness and dignity. The figure and hands are so-so, the cap and ruff very good. There is little colour, but a fine grey tone and a good envelope. The coat-of-arms at the left does not keep its place on the wall but comes forward into the first plane of the picture, which may be due to later restoration. The handling in the fur is not very effective.
1093. — ***The Merry Andrew.*** A picture that is impressive at first but does not bear close analysis. The handling is flashy but not effective. The tendency of the brush is to circle the oval of the face and drag the high lights over; to model the

nose and eyelids by following their outlines with a loaded brush. In the dress the handling is free but faulty in drawing, notably in the red slashings. This kind of handling, with the singularly bad drawing of the hands and the lute, and the peculiar tone of colour belong not to Frans Hals, but to his pupil and imitator, Judith Leyster, to whom this picture may be attributed without injustice to any one. Compare its mannerisms with Leyster's pictures in this gallery, Nos. 1455 and 1455A. The same hand did the three pictures. The pupil is here following a picture of Hals now in the Rothschild Collection, Paris.

1084. ——— *Portrait of Man and Wife.* An early picture and not Hals at his best, if at all. It is sharp in drawing and uneasy in the blacks of the costumes. The landscape adds nothing and is hardly believable. The sky is greenish as a possible result of using a fugitive blue. The portraits were once thought to be of Hals and his wife. The buildings and small figures at the back suggest Dirck Hals as the painter, and the ruffs and cuffs are not far removed from him.

1086 } ——— *Portraits of Lucas le Clercq and Wife.* These  
1087 } portraits are not distinguished by any particular excellence. The man has a great bulk of body and a well-drawn face. The portrait of the woman is better in its plain painting and drawing. Hals, of course, was not always distinguished, not always scoring successes; but one sometimes wonders over the great number of poor and mediocre works put down to him.

1091. ——— *The Jolly Toper.* A colour scheme in buff and yellow, quite in Hals's better vein. The won-

derful hat is done easily and truly, as also the hair, beard, face, ruff, and yellow coat. The left hand (and arm) with a glass is a little curious in foreshortening, as also the right arm. The belt and the figure it encircles are quite right. This is a well-known Hals, painted with gusto and verve, in perfect keeping with the subject. Such a *tour de force* does not rise to the height of the master's work at Haarlem, however. There he is to be seen at his best.

1085. Hals, Frans and Pieter Codde. *The Company of Captain Reael and Lieutenant Michielsz.* The two seated figures are probably by Hals. The head of the young man standing in the centre is probably indicative of Codde. The picture is not so good in composition as the Van der Helst (No. 1135) near by. It is cut in two by the architecture of the background. In light and shade it is not bad, nor is it wanting in a certain atmospheric quality in which the Van der Helsts are lacking; but it is not wonderful.
1127. Heemskerck, Maerten van (Veen). *The Sibyl of Erythraea.* A little knotty in the hands and florid in the drapery, but a strong figure of the Scorel type and probably influenced by the work of Michelangelo. The robe and background were never finished. The head is superb. The reverse of the panel shows the portrait of the donor, Matelief Dammasz, with St. Paul—the former excellent in head, hands, and robes, the latter majestic in stature. Notice also the colour of the altar and the beautifully painted coat-of-arms. All told, it is a masterpiece of Dutch sixteenth-century art based on Italian style and method.

Look at it closely and never mind the art history that tells you these Italianised Dutchmen are negligible. Heemskerck was not only an individuality but a power.

1143. **Helst, Bartholomeus van der. *Portrait of a Warrior.*** The face seems rather mild and is possibly over-cleaned. It is fairly well drawn. The coat is effective in colour. Van der Helst is a man of some surprises. He is usually tame and conventional but occasionally he is spirited and individual. See No. 1145 for an example.
1145. \* ——— ***Portrait of Kortenaer.*** With a blind left eye. A strong picture, powerful in the truth of head, body, and hand. And with quite a blare of colour. Compare this head, hair, chin, mouth, and hand with the so-called Velasquez Admiral Borro at Berlin (No. 413A). Van der Helst probably did not paint the Borro, but it offers superficial suggestions of him.
1139. ——— ***Portrait of Andries Bicker.*** An excellent example of Van der Helst, with a rather strongly modelled face and a fine personality all through. How well the hands are done!
1140. ——— ***Portrait of Gerard Bicker.*** Brilliant in colour and rather free in the painting. What a superb piece of characterisation! It is no doubt an exact portrait. The student should study this picture closely in connection with the so-called Velasquez Admiral Borro (No. 413A), in the Berlin Gallery. Compare the drawing of the forehead, hair, eyes, cheek, chin here with the Borro, and a first superficial resemblance will appear. Then go closer into the matter of the drawing of the hands, the painting of the hair and linen. Bring into the com-



parison all the rest of the Van der Helst portraits and study the style of composition, the lighting, colouring, etc. The Borro is a Netherland picture and was possibly done by Jordaens, but it shows also resemblances to Van der Helst, though too bluff for him in spirit.

1135. — *Banquet of the Civic Guard.* A fine militia-company picture, done a little later than Rembrandt's Night Watch and about as near to the historical canvas on a large scale as the Amsterdam Dutch ever came. It is really a series of individual portraits put together with such unity as the subject would allow. In this picture the standard-bearer is central and is meant to balance Captain Witsen (with a drinking-horn on the right) and the old man with the yellow stockings (standing at the left); but with the unlooked-for result that the standard-bearer in blue comes forward and the sides rather recede. The variety of pose in head, hand, and figure is remarkable—in the hands particularly. It has been said that if all the hands in this picture should be cut off and thrown into a basket they could be identified and put back on their respective bodies, so individually are they drawn, and so absolutely does each pair of hands belong to its own particular body. In fact, the picture is more remarkable for its individual portraiture than for its composition or unity. The group as a whole lacks subordination, air, and oneness of colour. But it is certainly a remarkable group of portraits. The student should study the hands resting on the hips in this picture, the heads in their modelling of the brows, eyes, and mouths, with the painting of the hair, the costumes, the flag, in connection with the so-called Velasquez,

Admiral Borro, at Berlin (No. 413A). Notice particularly the man in yellow at the right and the head of the standard-bearer. See also Nos. 1137 and 1136.

1134. ——— *The Company of Captain Bicker*. Another large militia-company picture, but by no means so well done as No. 1135. The action is a little disturbing, the posing rather obvious, the colour lighter and more spotty. Nor are the faces and hands so well done. It is a less successful performance. Notice the attitudes of the men of large bulk at the left and right of the centre and the men at the far ends with hands on their hips. The resemblance to the Borro referred to in the note upon No. 1135 is again apparent. The handling in both these pictures is free and not unlike the Borro. And yet the Borro was probably done by Jordaens.
1171. Heyden, Jan van der. *Martelaarsgracht, Amsterdam*. Very exact, architectural, topographical, as regards the buildings, but not without picturesque results. Notice the colour effect of the roofs against the blue sky, at the left. And what light, airy, floating clouds! One does not always see such clouds in Dutch art.
1188. Hobbema, Meindert. *Water Mill*. In Hobbema's usual vein, with no great subtlety or distinction or sentiment about it, but, on the contrary, a rather grey prosaic view of nature and a mannered way of representing it in art. The sky is good and the light not bad save where it falls in flickers and spots on the foliage.
1187. ——— *Water Mill*. A repetition of a well-worn theme with the usual effects of light, air, and sky—



all of them a little too obvious. It is not at all certain that Hobbema did every mouldy, slate-grey landscape put down to him. Had he no pupils or followers? Yet how often do you see a landscape given to the School of Hobbema?

1224. **Hondecoeter, Melchior d'. *The Floating Feather*.** Supposed to be the painter's masterpiece, possibly because the famous feather on the water floats instead of sinking. An excellent bird picture, with good colour effect, in which the floating feather cuts no figure whatever. Art is not made up of such trivialities, though guides and guide-books may so decree.

1248. **Hooch, Pieter de. *The Pantry*.** A beautiful picture in light, air, and colour, showing an old-time Holland interior with all its quaintness and picturesqueness. It is freely painted in the figures, which have great humanity and charm about them, especially the little girl with the pretty hair and embroidered cap. Notice the folds of the little grey skirt, the shoulder-straps, and the ribboned belt at the waist—how beautifully they are done! There are two points of sight in the picture, but the one at the left is so obviously a repetition of the note at the right that it is not disturbing. The light is well-nigh perfect. The room is excellent, the floor and wall just right. It is an exceptional De Hooch. It is worth while to contrast this picture with the pseudo-Vermeer interior (No. 2528) hanging in a room near by. The De Hooch is much finer in every way. The top of the picture (the ceiling) is hurt; and on the wall, above the woman, a window or picture has been painted out.

1249. ———*Interior*. The woman, the child, and the chair in this picture should be (mentally) carried into the next room and there closely compared with the woman, child, and chair in No. 1248, by De Hooch. Look closely at both pictures. The difference to the advantage of No. 1248 must be apparent to the least observant of picture gazers. The light and the street in this No. 1249 are not so bad. It is an inferior De Hooch, if by him at all.
1250. ———*Morning Toilet*. This picture should be compared in quality with the drawing of the dresses, the handling of the hair, and the light-and-shade of No. 1248. It is not so good as the latter. The catalogue questions the signature but not the picture. It is probable that neither is by De Hooch. The work looks more like that of Janssens than any other painter.
1251. ———*The Country House*. It has about the same quality for out-of-doors as the picture near it (No. 1249) has for indoors. The servant washing the kettle is the best part of it. Look at the hands of the three figures at the table, or their heads. It is a school piece or a bad original, one hardly knows which.
1252. ———*Mother's Joy*. Rather good in the drawing of the room, but not in any way a remarkable picture. It has the look of a school piece or a picture done by some follower.  
There is only one first-rate De Hooch in this gallery, but that (No. 1248) is a masterpiece in little.
1255. Hoogstraten, Samuel. *Portrait of Mattheus van den Broucke*. A pretentious and exaggerated

portrait, better in the gold of the chains, sword, and stick than any other part of it. The face is large and weak, the colour without charm, the handling thin and rather commonplace.

1256. — *The Sick Lady*. For all her red eyes and pallid look, the lady sits up and poses a bit for her picture. She is more elegant than Steen's Sick Lady (No. 2246) but not nearly so real. Although handsome in colour and easily handled, the dress is too high in light and the picture is hard and airless, reminding one in measure of the pseudo-Vermeer (No. 2528) in another room.
1315. **Jordaens, Jakob.** *A Satyr*. This is no doubt intended to represent Pan playing on his pipe. The hands are poorly done, but the rest of the figure is fairly well indicated as regards its bulk, though none too accurate in any part of it. It may be an old copy.
1350. **Keyser, Thomas de.** *Pieter Schout*. A cavalier on horseback riding across a fine dune landscape. Smoothly painted, but just as accurate, dignified, and straightforward in workmanship as in the character of the man and horse depicted. What an unusual and original way of painting an equestrian portrait! It is Dutch all through.
1349. — *The Family of Meebeeck Cruywaghen*. An  
\* excellent family group held together in landscape with considerable success. The prevailing yellow tone is probably due to an excessive use of oil or varnish as a vehicle. See also the shooting-company picture, No. 1340—an excellent De Keyser.
1375. **Koninck, Salomon.** *The Old Savant*. A picture by a Rembrandt follower, which is worth bear-

ing in mind, that you may not think when you see in other galleries this rather pretty painting of stuffs and garments and this forced lighting that they necessarily mean a picture by Rembrandt's own hand. It is like the Minerva (No. 828c) in the Berlin Gallery, attributed to Rembrandt. Possibly both pictures were painted by Koninck. He may also have done the Philosophers in the Louvre.

1426. **Lastman, Pieter.** *Christ Healing a Leper.* An interesting example of Lastman—one of the masters of Rembrandt—with some features of dark-golden landscape that are now considered peculiarly Rembrandtesque.
1452. **Leyden, Lucas van.** *The Sermon.* It seems less like Lucas van Leyden and more like Bosch. See the note on the Leyden at Brussels (No. 780). This is in a similar vein and style, and is also monogrammed and has the owl sign like the Bosch here (No. 587). The pictures of Bosch are confused with those of Lucas in more than one gallery.
1455. **Leyster, Judith.** *The Jolly Toper.* In the style and spirit of Hals, but by his pupil and imitator, Judith Leyster. It has not the master's drawing, sure handling, or colouring. To be compared carefully with No. 1093, put down to Hals, to establish this latter as an authentic work of Judith Leyster. The comparison might utilise also No. 1455A, by Leyster. The Fisher Boy and Playing Boys pictures in European galleries, attributed to Hals, also hark back to Judith Leyster.
1504. **Maes, Nicolas.** *Old Woman Spinning.* Quite in the best vein of the painter as regards light and colour. The light is centralised and yet effectively distributed, as shown, for instance, in the jugs

hanging on the wall. The shadows are darkened to balance the light. The colour is rich in the tablecloth and costume. An early Rembrandtesque Maes. See also the same theme in No. 1503.

1501. — *Asking a Blessing*. Sometimes called the  
\* Prayer without End. A little laboured in the handling. All the surfaces are too smooth, perhaps. The light is forced, but with some effect, and the colour is not bad though sacrificed to the light. The bread and table utensils are realistically given. An early Maes, and usually regarded as his masterpiece, but he painted some excellent early portraits, now for the most part assigned to Rembrandt.

1502. — *Dreaming*. It is too brick-red in colour and the lighting is not true. There is no recognition of values in the colours. From one end of the picture to the other, there is practically the same value in every red tone. The peaches and the door seem as important as the flesh colour, and they are of the same texture.

**Master of the Death of the Virgin.** See Cleve, Juste van.

1540. **Mesdach, Solomon.** *Portrait of Pergens*. One of half a dozen hard and literal portraits by Mesdach that are exceedingly honest, if laboured, endeavours. The details of the costumes, as in Nos. 1542 and 1546, are interesting.

1554. **Metsu, Gabriel.** *The Old Toper*. A good representative Metsu in his more painter-like, as distinguished from his popular, manner. Charming in colour and very accurate in drawing. Notice the hands, the mug, the barrel.



1529. **Metsys, Quentin.** *Madonna and Child.* The throne is a mass of goldsmith work, very carefully wrought, but strangely out of drawing—out of perspective. The Madonna and Child are done in the same way as the throne—that is, with skill, care, and smoothness. But none of them are very effective or carry well at a distance. They are not coarse enough in grain or fibre and lack strength. It is pretty work and somewhat overwrought. The landscape is rather good. Notice the affectation of the hand holding the cherries. The catalogue calls it a school work, but it is probably an old copy.
1581. **Mierevelt, Michiel Jansz.** *Prince Maurice of Orange.* A good full-length portrait among a collection of historical portraits, many of them hopeless as art and of doubtful authenticity as regards their painters. This one has agreeable colour with much detail of armour and curtains.
1582. ——— *Prince Frederick Henry of Orange.* In the same vein as No. 1581, with the face retouched. There is too much display of armour.
1584. ——— *Jacob Cats.* Interesting for the sitter, a celebrated Dutch poet. It is done not in a poetic or romantic mood but in a realistic way. Probably an excellent likeness, but one cannot rave over it as art. There is much work of similar quality in this gallery.
1634. **Moeyaert, Nicolas Cornelisz.** *The Unworthy Guest.* A good piece of colour though a little small in handling and a little smooth in surfaces. It is more pretty and petty than forceful. It suggests a possible painter for the Rape of Europa in the Berlin Gallery (No. 823), the Boy's Head in the

Wallace Collection (No. 201), and a similar head at the Hermitage (No. 843), all of them assigned to Rembrandt. Study the head-dress, the border of the robes, the white underdress, the pretty colour. The picture was formerly attributed to Hoogstraten.

1640. **Momper, François de. *Valkenhof at Nimeguen.*** A little landscape quite fine in colour and light. In a Rembrandtesque style and "wrongly signed J. van Goyen"—to quote the catalogue. The Van Goyen look of it is on the surface only. The signature was probably put upon the picture to deceive.
1660. **Moreelse, Paulus. *The Little Princess.*** Somewhat pretty and far too sweet. It is fairly well painted in the costume, but the figure is very flat and the head is over-modelled.
1661. ——— ***The Pretty Shepherdess.*** With an Angelica Kauffman prettiness about its smooth face as well as about its colour. This is Moreelse at his worst, if it be his work at all. See him in a better style at The Hague in the portrait No. 655.
1674. **Mostaert, Jan. *Adoration of Kings.*** Notice how well the figures in the foreground are drawn and painted. Also the still-life, the brocades, the robes. The composition is divided by the pilaster in the middle, and the sky is not in value. The painter is thought by some to be identical with the Master of Oultremont.
1688. **Murillo, Bartolomé Estéban. *Annunciation.*** A rather weak Murillo and considerably repainted in the bargain. It is another version of the picture in the Hospital of La Caridad at Seville.



1705. **Mytens, Martinus.** *Portrait of the Painter.* The head is dark and forbidding in personality but very decently painted.
1718. **Neer, Aart van der.** *Landscape.* A lovely bit of colour with a picturesque old house at left, a remarkably good tree in the centre, and a warm sky overhead. It is a signed picture and there is every reason to believe the signature genuine.
- 1721A. — *Moonlight.* A rather inky moonlight, but the night effect is there if not its exact representation. Van der Neer was one of the early luminists with fire and moonlight, as Vermeer of Delft with sunlight and cloud light.
1725. **Netscher, Caspar.** *Lady Philippina Stanton.* One of Netscher's bids for immortality on the strength of the painting of a satin gown. The result of much effort is that the dress has a rolled silver or tin-foil effect, not altogether attractive. And, of course, the lady is only a dummy upon which to hang the dress. What a dreadful blue scarf! And how little the lady belongs to the landscape! She is a thing apart as regards the light.
- 1793A. **Orley, Bernard van.** *Madonna and Child.* A rather attractive picture attributed to Van Orley and possibly, but not probably, by him. The Madonna has a charm that borders on sweetness. The picture is slight and slippery.
1816. **Ostade, Adriaen van.** *The Merry Peasant.* Done with almost the freedom and breadth of a Brouwer. Excellent in its brown tone and its general painter's quality.
- 1821B. — *Dancing Couple.* With centralised light and good grouping as well as easy painting. It is use-

less to ask of Van Ostade anything more than good craftsmanship. He is not a great thinker, and has only a painter's message about form and colour to deliver.

1898. **Poorter, Willem de.** *Solomon Sacrificing to Idols.* In the painter's pretty mood and rather weak and sweet in colour as in handling. Poorter was not always so insipid as this. Occasionally he did forceful things that have been assigned to Rembrandt—are still so assigned.
1909. **Potter, Paulus.** *The Shepherd's Hut.* The spots of whitewash on the cattle and tree trunks are characteristic of Potter. The trees in their branches, the sky, and the colour are less certainly by his hand. The picture is suggestive of Isaac van Ostade.
1911. — *Horses in a Field.* The dark bay horse is very well painted for Potter, but there is nothing remarkable about the picture except its commonplaceness and the too apparent signature on the fence. The sky and foliage are not like Potter's work.
1913. — *Cows in a Field.* Not even so crude and boyish a performance as this can break the Potter delusion. People will have it that he is a great cattle painter, whereas he was merely a sometime student of cow anatomy and never came to perfection with the brush. Where is the good drawing, colour, or painting of this?
1915. — *Landscape with Cattle.* This is Potter at his best, with a good effect of sunlight and a landscape of more than usual excellence. The trees are mannered in the trunks and in the foliage, and the

cattle are abnormally hard, but all this is to be overlooked in favour of the fine light and its truth of value in shadow, as, for instance, in the bull lying down at the right and the cows in full sunlight at the left. A very good Potter, but not a great picture, *per se*. See also No. 1914.

1910. ——— ***Bear Hunt.*** The composition, with the hard and stuffed effect of the dogs' heads and mouths together with the new study in natural history of the dog climbing a tree, may be put down to Potter; but the surface has largely been repainted, as the catalogue indicates.

1912. ——— ***Orpheus with His Harp.*** In which the painter has transferred the animals from a menagerie one by one to a hard landscape made up out of his head. What false colour values the different trees show in their foliage! It is an impossible Arcadia, and the Dutch Orpheus posed in the centre does not help one's unbelief.

1920A. Pourbus, Pieter. ***Portrait of a Young Man.*** A strong type given with much severity of drawing but considerable truth. Once ascribed to Holbein with as little accuracy as now to Pourbus. It is too crude for either painter.

1923A. Provoost (Prévost), Jan. ***Madonna Enthroned.*** It is awkward and angular in drawing, but there is unusual composition and good colour. Besides, the spirit of it is true and its feeling is sincere. The type of the Madonna is neither Flemish nor French, but half-way between. The attribution is questionable.

1932. Pynas, Jan. ***Moses Turning the Waters into Blood.*** A strange pattern, a peculiar arrangement,

with an odd Rembrandtesque landscape. There is some good painting in the figures. The colour is agreeable.

1933. **Quast, Pieter Jansz.** *The Surgeon.* The man with the red-brown cap is quite attractive in the strong patches of shadow thrown across his brown coat. By a follower of Brouwer.
1974. **Ravesteyn, Hubert van.** *Still Life.* A still-life picture, with a piece of paper on which is printing that can be read—a sure sign of excellence in art with some. But this is no nearer art than the bugs and flies and water drops of the Dutch flower painters. Sir Joshua had something caustic to say about cats and fiddles painted to be picked up that will apply here.
- 1975A. **Ravesteyn, Jan Anthonisz van.** *François van der Burch.* A full-length in black. The figure stands well and has a good envelope of air. The painting is smooth but effective.
2019. **Rembrandt van Ryn.** *The Jewish Bride.* This  
 \* picture was probably never satisfactory to the painter and never finished. The background was evidently not carried as far as the painter intended, the hands are sketchily done and retouched in spots, the surface is lumpy with paint put on with the thumb and palette-knife and not always effectively placed. It, perhaps, represents Rembrandt in his late style, when his hand was not so sure as it had been, and when his handling was sometimes flaky but more often heavy and lumpy. The colour is in large masses, broadly seen and treated, yet somewhat hot. It is by no means an inharmonious colour scheme—on the contrary, colour is the strong feature of the picture. The red is quite

splendid. And even at this late stage the shadows are still luminous. Said to be Rembrandt's son Titus and his bride, but without warrant of any kind for the statement.

2023. ——— *Portrait of Elizabeth Bas.* A celebrated portrait put down to Rembrandt's early grey period. It is a fine type of Dutch womanhood, dressed in black with fur-lined robe, white ruff, and white cap. The face is keenly seen. The eyes, forehead, nose, cheeks, chin are quite right in their drawing or at least right enough. It is a good piece of modelling all through, but is now hurt by too much cleaning of the surface and by repainting, especially in the hands. That, however, will not account for a blackish feeling in the shadows of the ruff, face, and hands—the face itself showing a little sootiness about it. The blackness may have come from some dark underbasing. The present condition of the hands would indicate this. Some cleaning and retouching might account for a less free surface than Rembrandt usually painted. The handling looks thin in spots. An excellent work, however, in a sober, serious vein, with a large view of the subject and much simplicity and directness in its setting forth. This is the kind of portraiture that Maes and Backer and Bol imitated very closely at one time. Perhaps that has led a modern critic to declare this portrait not a genuine Rembrandt but a Bol (see Burlington Magazine, for March, 1912). But one finds difficulty in agreeing with such an opinion. Nothing else of Bol's known at the present time lives up to this portrait. It is too large in feeling, too sure in drawing, too well set, too firm for Bol. But it certainly is not well handled for Rembrandt, nor is it altogether



like him in the quality of the light. However, the fact should not be lost sight of that here before you is a masterpiece of Dutch portraiture, call it by what painter's name you will.

2016.

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—*The Night Watch*. This is not a night picture, but is supposed to represent full sunlight. The yellow tone of the varnish, much repainting, and Rembrandt's limited scheme of illumination have all combined to give it a torchlight effect and early led the French to speak of it as the "Ronde de Nuit." Reynolds accepted the mistake and translated the name into the Night Watch. It is a sortie of the Frans Banning Cocq Shooting Company from their quarters in broad daylight. It was painted in 1642, was afterward cut down at the sides and top, has been much repainted, and recently was slashed with a knife by a wandering fool in the gallery. But, in spite of all its damage, it still has wonderful force, interest, mystery. The illumination is its weakness and its strength. The light does not come from the sky and is not all-pervading, but, on the contrary, comes directly from the individual heads and figures, as though a series of individual portraits had been separately painted and brought together on one canvas. Each head has an illumination of its own, as though each had in turn been lighted by the flash of a gig-lamp and painted under that condition. The high lights on the faces are followed by swift degradation into deep shadows on the neck or hat or coat. The result is strong individual heads, but no oneness of illumination, and not too much unity of effect in the picture. The only things that hold the picture together are colour, grouping, and atmosphere. But the colour is as unmercifully sacrificed as is the

light. In shadow it is nearly obliterated; in full light it blazes. Nevertheless, it is wonderfully fine. The splendid buff of Lieutenant Ruytenberg is repeated in the little girl with the cock hanging at her girdle, and again, but more faintly, in the drum at the right, and in the helmet of the last man at the left. The red sash of Captain Cocq is repeated in the figures at the right and left. What a wonderful medley of colour and arbitrarily contrasted lights it is, with the lieutenant's gorget of steel, white feather, buff coat and boots, the captain's costume of black and red, the greenish cape of the little girl, the subordinated colour of the standard-bearer, and the many repeated notes on either side! And what wonderful portrait heads these are! Some of them are ragged, mealy, and thumbled, as are also the hands; but this has come about through cleaning and repainting. There is hardly an inch of the canvas intact, the heads are all damaged, but they are still strong. And those in the background as they come forward, peering out of the gloom and shadow, how mysterious they are! The depth of the background still shows through the dim lighting and out of it emerge here and there heads, figures, swaying lances, gleaming halberds, half-seen arches, parts of columns. What life there is in the second tier of portraits! And what movement and action about all the figures! Notice the poetry of motion in the captain and the lieutenant. How well they move; how firmly their feet strike the ground! Your attention will be called to the shadow of the captain's hand on the lieutenant's coat, but never mind it. Look at the movement, and consider the disarray, the turmoil, the realistic unex-



pectedness of the whole group. Look at the running boy at the far left, or the drummer coming in from the right, or the man with the gun back of the lieutenant. Finally, consider it as a mere pattern of colour interwoven with light and shade, upon which appear these wonderful portraits of a shooting company in unpremeditated movement. Is it not a wonder of both realism and decoration in one? For all its sad condition, its hardened outlines, darkened shadows, hot flesh, and raw surface; for all its positive sins against the truth of light, it is an extraordinary masterpiece and deserves its world-wide fame.

2024. — *The Toilet*. This was once supposed to be a Narcissus, but is now put down as a Young Woman at Her Toilet. The picture is good in colour and has a certain amount of force in its lighting, but there is no particular reason for thinking it by Rembrandt. The ill-drawn figure alone would be against such a belief. Rembrandt's drawing was naturalistic, not academic, but this figure shows neither method to advantage.
2022. — *Portrait of a Young Lady of Rank*. The portrait is much cleaned, and the finer touches of the brush (the final surface modellings) are lost; but Rembrandt still shows in the hand, the dress, and the face. Notice the colour in the flesh of the hand. The robe is sharply but accurately drawn, and the detail of earrings, lace, and pearls is carefully given. Done late in the painter's grey period. Retouched, perhaps, in the hair and the hand.
2020. — *The Stone Bridge*. A very good little landscape that Hercules Seghers or an even more modern painter might have done as readily as

Rembrandt. The Seghers thunder-cloud is there in the sky, but a modern might have put it there. As for the sunburst on the central foliage, it is a focussing of light followed by many others beside Rembrandt and Seghers. All the school inherited the tradition of centralised light surrounded and emphasised by darks.

2018. — *Anatomical Lecture of Professor Deyman*. A fragment of a picture hurt by fire, and since much repainted and restored. It hardly represents Rembrandt in any way, and is only an interesting ruin.

2017. — *Syndics of the Cloth Hall*. Painted in 1661-2,  
 \*\* and showing Rembrandt in his late manner, when his handling had become a little heavy. He now wanders and feels for larger masses at the expense of detail. He is still very powerful, and his greater breadth of view at this time is, perhaps, to be preferred to that in his earlier and more elaborated portraits. How strong these faces! Even the flattened one at the back has character about it. What really wonderful characters they are! And how animated and co-ordinated the whole group! They are figuring up their year's accounts, perhaps, when some one enters the room and they all look up. How simply it is done! Look at the doing of the hats or coats or white linen, the mass of the splendid table-cloth, the wall, the shadowy room with the well-diffused light. What colour in that cloth! It still fairly reeks with it, though blistered and scaled and repainted in spots. This is Rembrandt at his height to some. His broad vision, his penetration, his large modelling, his sense of colour and light were never better shown than here. As for his handling, there is no

blundering about it. It bears no resemblance to the ineffective brush-work of pupils, such as Aert de Gelder, many of whose works are put down as old-age Rembrandts. Yet this picture was painted within half a dozen years of his death. Did he ever blunder with the brush or have we been fed on fancies about him all these years?

2058. **Rootius, Albertz.** *A Little Girl with a Goat.* This picture is suggestive of the good workmanship that prevailed in the Dutch School, even among second-rate painters. It is done with knowledge and a sense of colour, and the handling is very good.
2067. **Rubens, Peter Paul.** *Helene Fourment.* It has been cleaned too much in the throat and chest, flattened disagreeably in the forehead, and has some old repainting in the hair and sides of the head. But it is fairly effective and attractive. The eyes wander a little and the smile is a bit weary. Notice how the sleeve, dress, brooch, and chain are done. Probably a repetition or a copy made up from the large seated figure of Helene Fourment, at Munich.
2068. — *Portrait of Anne of Austria.* A repetition of the portrait in the Louvre (No. 2112), probably not by Rubens but by some pupil in his workshop. It has not the handling of Rubens.
2066. — *Cimon and Pera.* It is not likely that this picture was ever more than a school piece. It is not well drawn. Notice the woman's hands, the man's neck, and the heads at the window. As for the painting, it has probably been retouched in the hair, but the draperies are feebly done in a

weak attempt at the Rubens facility of brush. The colour has not the Rubens quality.

- 2066A. — *Noli Me Tangere*. The head and hair of the  
 \* Magdalen are really superb, and those of the Christ are very well done. The figures have been injured, as notice in the Magdalen's arms and hands, and also the neck and torso of the Christ. The colour is better in the Magdalen's robes than in those of the Christ. The landscape was probably done by some pupil or collaborator. The trees at the left are not by Rubens, nor the blue of the distance. The vines back of the figure at the right are more believable, but not at all wonderful.
2070. **Ruelles, Pieter des.** *Convent of St. Agnes, Utrecht*. It is coarsely and sketchily done, but is excellent in its handling and quite fine in its colour. The painter is unknown to fame. This is his one identified picture.
2075. **Ruisdael, Jacob van.** *Landscape*. A large Ruisdael in his conventional manner, with his studio waterfall, white birch, cloudy sky, and distant church tower. It is fairly good in general effect, but wanting in any positive sense of reality or strong feeling for decorative colour. One grows a little weary of the reiteration of this one note.
2074. — *The Mill Near Wyk-by-Duurstede*. This is  
 \* the same conventional Ruisdael scheme of greys (not true of Holland or of any other country under the sun) but with a subject different from Ruisdael's usual performance, in which some local truth of mill and buildings is given. A diagonal composition with a good sky and a flat river view.
2078. — *Landscape*. The Ruisdael formula varied a little by the introduction of the cottage at the left

and some rocks at the right. The same slate-grey colour scheme, with carelessly done sky and clouds. One wonders if Ruysdael was such an ardent painter of pot-boilers, or if all the by-products of his school have been put under his name. It is the same wonder that one has about many another celebrity in art.

2076. — *Waterfall*. A good routine Ruysdael with a rather romantic subject and acceptable composition. The sky and distant hills happen to be better this time than usual.
- 2084A. **Ruysdael, Salomon van.** *Landscape*. It is large in size rather than in quality. The sky and the trees are thin, and one is hardly more impressed by the thickness of the earth.
- 2082A. — *Landscape*. This is a rather delicate and attractive picture, with some sentiment about it which scarcely speaks for Salomon van Ruysdael.
2084. — *Landscape*. This is a fairly good landscape for Salomon van Ruysdael, who was by no means so good a painter as Jacob. Here he is much better than usual, without rising to any beetling height. It is a diagonal composition with good light and warm colouring.
2099. **Saenredam, Pieter Jansz.** *The Maria Church in Utrecht*. A fine architectural drawing with a large feeling of the spaciousness of the church and also with good light and colour.
2189. **Scorel, Jan van.** *Mary Magdalen*. The figure  
\* is rubbed smooth in the face and hands but still holds its drawing fairly well. The cloth across the lap is uneasy and overloaded with pattern, but fine in colour. A Hebrew inscription is woven into the



yoke of the dress. The distant landscape seems out of tone with the foreground, and the mountain forms, especially at the extreme left, are quite impossible, yet they seem not obtrusive or disturbing. The tree at the right is excellent. The picture has not only much charm but decided strength. It is impressive, positive, individual, in a class by itself. Scorel, and his pupil Heemskerck, were both painters of power.

2190. — *Solomon and the Queen of Sheba*. This picture is better held together than, say, No. 2191, and is very fine in line and colour, as, for instance, in the woman at the left with the patterned robe or the central figures. Notice the kneeling figure of the queen or the back of the warrior at the right. A most interesting picture, and full of masterful drawing, but now, unfortunately, much hurt by cleaning and repainting. This picture, with No. 2191, is thought by some to be by Lucas de Heere.

2191. — *Bathsheba*. This is a picture of strange attraction though radically deficient in some features — perhaps purposely so. The foreground, for example, is too dark for the background. They do not go together or make a unit. Again, the mountain forms in the distance are as fantastic as those of Bosch or Patinir. Bathsheba herself is beautiful in relief against the dark wood, and the repeated lines of her figure in the statues right and left are very effective. The robes of white are also repeated far over to the right in the light-robed figures. The picture might be cut in two, perpendicularly, for there are really two pictures on the panel. But after all the fault-finding one comes back to it with renewed pleasure. It is no weak



affair at least. The attribution has been questioned, but a more probable ascription has not been furnished.

2242. **Steen, Jan. *The Scullery Maid.*** Quite an interesting little picture, though a bit smooth and approximating the work of such lesser Dutchmen as Van Mieris in its surface and in its rendering of small detail. No. 2243 is probably some sort of school piece.
2237. — ***The Feast of St. Nicholas.*** A well-known Steen, but not his best effort in light, colour, or painting. The picture has some animation and bustle about it. The composition is centralised about the child with the toys. There is good painting in the dresses and the room is well enough done. The hands are a little hurt by repainting.
2245. — ***The Parrot's Cage.*** Wherein the cage is just as well done as the figures—as it should be in pictures of this sort. Interiors were all of a piece with Steen and figures often counted for no more than furniture. Notice that the pewter plate at the left is better done than the cook's face above it or the three faces at the right. A better Steen than the larger No. 2237.
2246. — ***The Sick Lady.*** Here is Steen in a tender mood, doing a sick-room scene without jest or grossness. There is a nice feeling about the patient with her head on a pillow and the helpless look in her eyes. The lady is the picture. The man is more commonplace but holds his place very well. The foreground is very elaborately finished, but the background has undergone a change in the surface of the bed, wall, and lute, for instance. It looks as though the change had been brought about

by rash cleaning with alcohol. Apparently a harsh start had been made and then stopped because of the injury produced. Compare the lute on the wall with the untouched clock at the right. The blue table-cloth has suffered also.

2238. — *The Happy Family*. A large and well-held-together picture, fine in its tone and good in its colour, though it might be thought a trifle warm. Notice the little girl and the child in the foreground; also the still-life, the jug and pans on the floor. The background is carelessly put in, as are also the boy and the window at the left. The group is doing something—every member of it—as though the curtain were about to rise on the first act. Notice the drawing of the head, neck, and bust of the mother.

2234. — *After a Drinking Bout*. An excellent Steen, \* in his smoother manner, but with perfect drawing and handling from start to finish. And given with evident zest, as though the subject appealed to the painter. This picture and the *Bad Company* (No. 2580) in the Louvre are done with more painter's pride and pleasure than almost any other works of Steen. Notice the drawing of the drunken woman, the drag of the dress across the knees, the stocking foot, the loose arm, the helpless head. And what drawing and colouring in the wretched old man! What life in the subordinated ruffians at the back! A capital picture, over-smooth in the surface and varnished too heavily, but capital, nevertheless.

2235. — *The Prince's Birthday*. A smooth picture in its surface, with many figures in a crowded composition. Somewhat dull in the light and brown in

colour, but well painted. The room is given with atmospheric envelope, and the people well placed.

2244. — *The Dancing Lesson*. A very good Steen, painted with freedom and gusto as well as certainty. The playing girl is charming in colour. And how very easily her dress and hair are hit off! The boy at left is beautifully done also. Every object is in place and in proper relationship, one to another, as regards light and colour. Even the cat is dragged into the colour scheme as into the dancing lesson.

2250. — *Pilgrims at Emmaus*. A strange Steen, with the characters not sad or suffering, but merely dull and sleepy. The picture is hot in colour and not very free in handling. The head of Christ at the side hardly produces an illusion, and the background is not substantial enough. Did Steen do it?

- 2282A. *Sweerts, Michiel. Playing at Draughts*. This picture has some skilful drawing and rather broad, flat painting, but it is not to be compared with the fine work attributed to Sweerts in the Munich Gallery (No. 390). It seems hardly possible that they can be by the same hand, so superior is the latter to this No. 2282A.

- 2298B. *Teniers the Younger, David. Friendly Chat*. An excellent piece of brush-work—excellent because it is not only easily done but surely, effectively done. Every stroke counts. Look closely at it.

570. *Terborch, Gerard. Paternal Advice*. This picture is somewhat injured in the background and repainted in the hands and elsewhere. The satin gown is not badly done, nor the table at the left,

nor the chairs. The bed is only suggested and has now darkened, as has also the wall. The face of the second figure, drinking from the glass, has been flattened by cleaning or retouching and the glass itself almost obliterated. Another version of this picture is at Berlin (No. 791), without the dog, which here does not help out the empty space at the right and might advantageously have been omitted.

568 } ——— *The Painter and His Wife* (?). Two small  
569 } pictures of indifferent value. The faces, hands, and arms are rather poor in drawing and tortured in handling—something unusual for Terborch. The pictures are on copper, and are probably not retouched or repainted but ineffectively handled in the first instance. They have an uncomfortable glitter about them which makes one wonder if they are all they pretend to be—if, indeed, they are by Terborch.

569A. ——— *A Family Scene*. There is some atmosphere about it but little unity of composition. It is a scattered piece, well painted in parts, as, for instance, in the costumes, but giving no striking indication of having been painted by Terborch. It may be his work, though the drawing and handling are coarse for him. Look at the hands and at the man's eyes and brows.

573A } ——— *Portraits of François de Vicq and Wife*.  
573B } Very patrician in type, with much nobility of  
\* presence, and the lady possessed of great charm. Beautiful portraits if, perhaps, not the best that Terborch did. They leave little to be desired. The black and white is varied by the steel-blue of the table-cloth and by the blue shadows on the

linen. Notice the beauty of the surface in the flat monotone of the background. The lady's hands a little injured by cleaning.

573. — *Helena van der Schalcke*. A very naïve child in white—sharply pronounced as a note of white on black touched by colour. But, like its companion portraits (Nos. 571, 572), it has no pronounced Terborch touch or quality about it. Yet it has decided charm of presence. It is by some Terborch follower.

574 } — *Portrait of a Man and Wife*. The figures  
575 } stand well and wear their costumes easily, but they are not so fine as the De Vicq portraits (Nos. 573A, 573B). The lady's dress in its light colour detracts from the head a bit. There is good drawing in both portraits, but they have been hurt by cleaning and some retouching. Moreover, the backgrounds now come forward and compress the figures with an opaque grey that is not pleasant.

571 } — *Portraits of Van Schalcke and Wife*. Com-  
572 } pare these portraits with Nos. 573A and 573B, and you will immediately notice a difference due to something more than cleaning or restoration. They are inferior work and probably by some Terborch follower. Notice the lady's ruff, mouth, chin, hands for their poor drawing and painting.

2446. *Velde, Adriaen van de. The Artist and Family*. A large landscape, with figures not well done, but occupying their place in the landscape without friction. The nurse and baby at the left are a little spotty but amusing. What little light on earth from a blue sky overhead! All the Dutch landscapists seem deficient in their intensity of



sunlight, save those like De Hooch, who portrayed it in interiors by contrast with shadow.

2448. — *The Hut*. With a fine sky and clouds and a good hillside and tree effect. The light is excellent and in accord with its reverse—shadow. An exceptionally fine landscape for Adriaen van de Velde to have painted.

2479. **Velde the Younger, Willem van de. A Gale.** A somewhat overdone attempt at a heavy sea, with much spindrift and scud flying from the wave-crests. The light is centralised and the colour is grey-brown bordering on the blackish in the shadows. The clouds at the left somewhat fantastic.

2474. — *Near the Coast*. A calm sea, more interesting in the handling than the stormy sea (No. 2479). It has an attractive silver-grey envelope. But the Dutch sea painters got as little colour out of the sea as the landscapists out of trees, streams, and meadows. Nature was a grey affair to all of them.

2478. — *The Cannon Shot*. This is Van de Velde at his best, with a smooth sea, drooping sails, and a cloud of smoke very realistically done. The ripples of the water are somewhat regular. The ship is well given in bulk and weight. The sky is stained, but this is not very obtrusive.

2527. **Vermeer (or Van der Meer) of Delft, Jan.**  
\* *Young Woman Reading a Letter*. There has been some drastic cleaning of the wall as well as of the lady's face, hands, arm, and blue coat; but the picture still remains a thing of beauty in its light, its blue colour scheme, and its fine drawing. It is



also a charming picture in the quiet poise of the figure, its bulk in the given space, its sense of truth, as well as its picturesque value. The bow over the ear is darkened, as well as the shadow of the table-cloth. Notice the drawing of the chair at the right, the map on the wall, the dress. Notice also the blue shadows as well as the blue light. The whole picture is a different tale of the brush from No. 2528. This is the real Vermeer; the other is the pseudo-Vermeer.

2528. — *The Letter*. A hard, glassy picture of a quality that would do no credit to a Netscher or even a Van der Werff. The room is cramped and ill drawn, the door-jambs and picture-frames are rigid with streaked high lights, the curtain and sofa back are extravagantly pronounced in patterns and hard and flat in rendering. The figures again are hard in drawing and sharp in light. The lady is seated upon nothing, has an impossible flat lap upon which the lute is supposed to rest, and has high lights in her eyes, her earrings, her pearls, all of the same intensity and quality. The high lights in the nails of the chair or bench are dabs of the same white. The whites everywhere are crude, spotty, lacking in quality. And what an absence of air! What airless pictures on the wall and what a map at the left! The whole picture may be questioned. It is possibly Vermeer in decline, when his method may have become hard and mechanical, but it is just as likely to be the work of an imitator of the master, some Hoogstraten of the brush. It is not possible that the painter of No. 2527 in this gallery or No. 912B at Berlin or No. 1336 at Dresden also did this No. 2528 or the No. 625 at The Hague or the Nos. 1383 and

2568 in the National Gallery, London. We meet with the pseudo-Vermeer elsewhere.

2528A. — *The Cook*. Originally an excellent Vermeer,  
\* with a fine robust figure in yellow, blue, and red that stands well, is well rounded, and belongs in the room. The light comes in from the window and is distributed through the room effectively and not too arbitrarily. The picture is well drawn and is excellent in colour. What wonderful work in the bread and jug on the table, the basket on the wall, the figure itself! How absolute it is! Unfortunately, the picture has somehow suffered in its surface. It is not probable that Vermeer left the wall so light in tone at the right or so indefinite in meaning at the bottom, where the base-board of tiles might be construed to be a distant view of water. There has also been an exaggerated dotting of the surface in many places, as, for instance, in the yellow dots on the bread, on the handle of the basket, or the blue dots on the blue cloth and dress or the white dots on the white head-dress and face. Modern painters of the impressionist faith delight to claim this as the first case of *pointillisme* among the old masters, but people of less enthusiasm regard it merely as a mannerism of the painter which is unduly exaggerated in this picture. He used it in other pictures, and it is apparent in the celebrated Delft landscape at The Hague, but one fails to see its effectiveness. Terborch, Netscher, and others employed it somewhat. The right-hand finger here is injured by retouching, also the left arm and hand. The picture is not the best example of Vermeer, but it has great merit both as representation and as decoration. Compare it with No. 2528 for a violent contrast.

- 2557A. **Vinckeboons, David.** *The Hurdy-Gurdy Man.* With capital grouping of a crowd and considerable beauty in the colour. Loosely and carelessly drawn and easily painted. Deficient drawing usually calls for glib brush-work to hide it.
2562. **Vlieger, Simon de.** *River Scene.* Rather monotonous in its tone of grey, but decorative. It is not wanting in a generalised truth of water, air, and sky. In De Vlieger's best style as regards the ships and the light and shadow of the foreground.
2561. — *Return of the Falconer.* A fine bit of old ruin, with a good effect of light and shade and much excellence of colour. Without the animals and figures the picture might have passed muster as a Rembrandt.
2573. **Vois, Arie de.** *The Merry Musician.* This picture is like No. 2572 by the same painter, and both of them are smooth, carefully done genre pieces of good workmanship, though by no means up to the work of Brouwer or Adriaen van Ostade.
2595. **Vos, Maerten de.** *Family Group.* It is very well drawn and has excellent colour. Look at the heads and hands. There is some repainting and too much varnishing about it.
2602. **Vries, Michiel van.** *Old Rustic Dwelling.* It is better than a Ruisdael or a Hobbema because more original and less mannered. Look at the house with its fine colour, light, and shade.
2616. **Weenix, Jan.** *Dead Game.* A decorative picture probably painted for some baronial hall where, perhaps, it helped out the colour of the room in which it was placed. The perspective effect at the back "cuts through" the wall and creates an illu-

sion which was, no doubt, thought wonderful in Weenix's time.

2620. **Weenix, Jan Baptist.** *Dead Game.* An excellent piece of painting in the deer and dog. Not crowded by many objects, and the better for it.
2671. **Wet the Elder, Jacob de.** *Christ Blessing Little Children.* A Rembrandtesque composition by a Rembrandt pupil of some ability. It is good in grouping as in light, but, like most of the pictures put down to the Rembrandt followers, it is too weak, too pretty.
2702. **Woutersz, Jan.** *The Intendant's Office.* Look at the brutal strength of drawing in the heads and hands, the excellent painting of the costumes, table, and background. There was no dearth of good painters in Holland during the blooming time of Dutch art.
2733. **Wynants, Jan.** *Landscape.* The picture is very good in the figures of the foreground and in its realistic scrap of sand-bank back of them. A small landscape, but much to be preferred to Wynants's larger canvases. See also No. 2732.



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**THE HAGUE MUSEUM**



## NOTE ON THE HAGUE MUSEUM

THE pictures here at The Hague were, for the most part, painted in Holland by Dutch painters. It is a national collection, like the Rijks Museum at Amsterdam, in that very few foreign schools are represented. It started from one of the collections brought together by William V. At first the pictures were placed in the Mauritshuis, with many odds and ends of curiosities and antiquities, and it was not until 1875 that the whole building was given over to pictures. By gift and purchase the collection has grown until to-day it is a famous gallery. Every one goes to it to see Paul Potter's Young Bull, if nothing else. Unfortunately, the Young Bull is more popular than its artistic merit would warrant, but there are other equally famous and much finer works to make up for it. There is, for instance, the excellent Lesson in Anatomy, by Rembrandt; the View of Delft, by Vermeer, one of the most precious landscapes in all the world; the Young Girl, by Vermeer, and the Diana, attributed to him—both of them superb works, if somewhat different one from the other; a beautiful Salome, by Cornelisz van Oostsanen; the majestic Annunciation, by Heemskerck; two very fine Van Dycks, with works by Rubens, Hals, Keyser, Mierevelt, Fabritius, Maes, and others.



There are a few Italian pictures and one or two Spanish works, but these are of slight importance.

The Mauritshuis was never designed for gallery purposes, but it is, nevertheless, fairly well fitted for the limited, if choice, collection of pictures it holds. The lighting is from side windows, and is often exaggerated or exasperating, but no worse, perhaps, than that of other European galleries. The pictures are hung as well as circumstances will admit, and the gallery is well aired and, generally speaking, well kept.

The catalogue in use (1913) is little more than a finding list, but sufficient. The unabridged catalogue of 1895, now unhappily out of print, contained notes of distinct critical value. A new edition of it is promised and will be welcomed. Photographs of the pictures in the collection are sold in the gallery, and Hanfstaengl has published a volume of half-tone reproductions of the chief works.

There are some pictures in the Municipal Museum that should be seen if the student has sufficient time. Your Baedeker will point the way.

## THE HAGUE MUSEUM

543. **Backer, Jacob Adriaenz.** *Portrait of a Man.* A portrait that was at one time put down to Ferdinand Bol and then to Jacob Lois. It perhaps belongs to Backer's later style, when he had practically abandoned the Rembrandt formula and had become much smoother in his surfaces; but it still has a look of Bol about it.
391. **Begeyn, Abraham Janz.** *The Quarry.* With small figures that are effective as patches of colour in a rather hot landscape. The quarry was evidently a study from an actual scene.
562. **Brekelenkam, Quieringh Gerritz.** *Blood Letting.* A picture rather careless in its map and background, and with drawing not well understood, but satisfactory in a light scheme of colour.
739. **Bruyn, Barthel.** *Portraits of Man and Wife.* They are very ornate portraits in their coats-of-arms, flowers, rings, chains. Not so sturdy and positive as Holbein's work, but effective nevertheless. Notice the hands.
311. **Caliari, Carlo.** *Adoration of Kings.* A flash of Venetian colour in this northern gallery that is not to be despised. It is rich and full in its notes, even though Carlo and not Paolo did it.
23. **Cornelis van Haarlem, Cornelis.** *Peleus and Thetis.* There is much sprawling about of academic figures; but the work is rather weak in

spirit. Compare it with the Heemskerck (Nos. 51-52) in the next room for the difference between this weakness and that strength. Academic drawing of the nude does not necessarily make art any more than the microscopic painting of peanuts and postage-stamps. Right thinking and feeling play no small part in the total sum of good painting.

1. **Cornelis van Oostsanen (or Van Amsterdam),**  
\* **Jacob. *Salome.*** To be admired without reservations or quibblings about the painter or worries about repainting. It is a beautiful panel in almost every way—simple in composition and with a fine architectural framing that binds the figure too much, perhaps, though this is not marked. The background is just right, the figure superb in poise, the robes fine in colour. The head-dress is the key-note in the colour scheme. There is some affinity, slight though it may be, between the painter of this picture and Herri met de Bles. The picture has passed under names as far apart as Timoteo della Vite and Dürer. Apparently something has been painted out at the sides of the head.
627. **Cuyp, Albert. *Fowls.*** What good colour and good painting! Compare the fowls with those by Hondecoeter (No. 405). Cuyp seems broader and more powerful with his brush.
32. **Dou, Gerard. *The Young Mother.*** In Dou's smooth, porcelain-like style and with great detail—five days to the lady's hand, a day to each finger. The window light is effective.
239. **Dyck, Anthony van. *Portrait of Pieter Stevens***  
\* **(*Sheffield?*).** A good portrait with an unusual turn of the head and eyes which gives a romantic cast to the sitter. The eyes, brows, mouth, and

nose are done with telling effect. The glove is hurt a little as also the face and background. The coat-of-arms is very effective.

240. ——— *Portrait of Anna Wake, Wife of Pieter Stevens.*

\*

Companion piece to No. 239, done at the same time, and perhaps the more effective portrait. The head is well set on the neck and shoulders, the ruff travelling around and back of the neck with truth and beauty. The eyes, nose, and forehead are well drawn—the last a little hurt by cleaning. The hair is superb as is also the coat-of-arms. How well the figure is placed on the canvas! How noble the type and how easy the poise of the figure! The hands show their black underbasing.

242. ——— *Portrait of Quentin Simons.* A picture of some distinction in the personality of the sitter as well as in that of the painter. The head and eyes are precisely drawn, the hands are somewhat academic, the landscape holds its place fairly well. Injured a little in the hands. Not a great but a very respectable effort.

605. *Fabritius, Carel. The Linnet.* A piece of painter's work pure and simple, by the supposed master of Jan Vermeer of Delft, and himself a follower of Rembrandt. It is easily and surely painted, but otherwise there is nothing remarkable about it. The picture is sometimes referred to as though it were a wonder, whereas it is only a sketchy scrap that almost any good painter could have done.

676. *Flinck, Govert. Girl Near a Chair.* A striking picture in the placing of white upon dark, but in other respects not remarkable, though fairly well drawn and painted. The scheme is like the small

child's portrait put down to Terborch in the Rijks Museum, Amsterdam (No. 573), which see.

347. **Fogolino, Marcello.** *Virgin Enthroned with Child and Saints.* An altar-piece somewhat heavy in conception and execution, but a handsome piece of colour. The painter's works are not frequently seen. This one is stained and too much cleaned. It looks a little odd among so many Dutch pictures.
737. **Gelder, Aert de.** *The Temple.* What a rich piece of colour and a good interior! The figures are not drawn very accurately, but they have bulk, presence, and movement. (Not in the catalogue of 1910.)
- 42 } **Goltzius, Hendrick.** *Mercury, Hercules, Mi-*  
 43 } *nerva.* Large upright canvases with academic fig-  
 44 } ures, respectable in their drawing though not in-  
 spired in either their thinking or their feeling.
348. **Gossart, Jan (Mabuse).** *Infant Christ and St. John.* As the catalogue sets forth, this is probably a copy after a lost Leonardo da Vinci, but the copy part of it need not blind one's eyes to its inherent beauty. It is good in form and colour, with a fine landscape at the back, not by Leonardo but by the copyist. The ornaments at the sides (also Flemish) are perhaps too much in evidence. A charming picture, now yellowed by the use of varnish.
45. **Govaerts, Abraham.** *A Forest Scene.* A good study of the interior of a wood, after the style of Jan Brueghel I, whose pupil Govaerts may have been. On a much larger scale than Brueghel's usual work, however.
551. **Goyen, Jan van.** *View of Dordrecht.* There is a regularity in the forms and movements of the



waves, of the trees, of the clouds that one usually sees in Van Goyen. The composition is also Van Goyen's usual diagonal arrangement. The sky is blustery.

623. **Hals, Claes. *Woman Reading*.** The picture is as good in colour and light as it is bad in drawing. Notice, for instance, the construction of the woman's anatomy from hip to knee. It reminds one of another Hals pupil in this gallery—Judith Leyster (No. 564).

459 } **Hals, Frans. *Portrait of Jacob Pietersz Olycan***  
 460 } ***and Wife*.** Two portraits of a quality that is mediocre for Hals. The man's portrait is the freer of the two. It is a little heavy in the shadows of the ruff and a little precise in drawing. The woman's portrait is hard in the drawing of the nose, brows, and eyes, but has a touch of colour about it and a good deal of decorative pattern in the dress. Her left hand is well drawn. The coat-of-arms appears as a spot because not quite true in value. They are not unlike the Van Beresteyn portraits ascribed to Hals in the Louvre.

618. — ***Portrait of a Man*.** To be accepted with reservations. It is hard and angular in hat, sleeve, and shoulder. The face is painted easily enough, but crudely, with no large knowledge of underlying drawing. There are many of these small heads in the various galleries put down to Hals (as also others to Rembrandt) that have no great value and might easily be sketches, notes, or even reduced copies. They are interesting, but not great performances. This one has a very modern look, as though done yesterday, and is a copy or imitation of Hals—probably the latter.

52. Heemskerck, Maerten van (Veen). *Wings of the Altar-piece of the Guild of Drapers at Haarlem.*

\*

The inside of the wings has an Adoration of Shepherds at the right and an Adoration of Kings at the left. Both panels are crowded with figures in all attitudes and movements. The general effect is restless as regards the composition and hot as regards the colouring. There is much good drawing of a hard quality, but with very vital strength in it. Individual figures, robes, and colours are to be admired, perhaps, more than the ensemble, as, for instances, at the right the shepherds and woman in yellow, and also the flying angels at the top; at the left, the resplendent yellow-robed black king, the Madonna, and the second king, also the tall, patriarchal figure of the third king, above the negro at the left. The heads are strong in characterisation. Notice also the well-drawn hands. And what effective brush-work still shows!

51. ——— *The Annunciation.* This is the outside of the altar wings, No. 52. The angel is at the right, the Madonna at the left. Much simpler, and for that reason much better than No. 52. The Madonna is excellent, both in sentiment and in artistic feeling. The grey-white drapery is uneasy but graceful, as also the altar and the architecture. The angel is superb in drawing, movement, and colouring. The figure is colossal and not wanting in majesty of presence. The feet and legs are a little awkward, the drapery and hands good, the outline very attractive. This, as with Heemskerck's work in general, is mannered and eccentric, but vital art for all its mixture of Dutch individuality and Italian ideals. There is a tinge of Michelangelo in him. Both panels were painted after his re-

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turn from Italy. Somewhat over-cleaned and repainted.

568 } **Helst, Bartolomeus van der.** *Portraits of Man*  
 569 } *and Wife.* A little dull in the light on the faces, but otherwise they are well-painted portraits of very respectable and dignified folk—the lady quite fine in a raspberry-coloured gown.

54. \* ——— *Portrait of Paul Potter.* A portrait very interesting because of the sitter, and also because it is a positive and sterling portrait done with ease and spirit. The method of posing his subject with the figure turned in profile and the head facing out, making three spots of light, decreasing in size, of the head, the right hand, and then the left hand, was quite characteristic of Van der Helst. Compare these features in the so-called Velasquez Admiral Borro at Berlin, and see how well they agree with this portrait in that respect. In other respects they vary, and yet are not opposed.

53. **Heyden, Jan van der.** *Church of the Jesuits at Düsseldorf.* This picture looks a little sombre after the beautiful view of Delft by Jan Vermeer, but in reality it is a good little work of a painter possessed of much charm. Notice the colour in the buildings at the left and their lift against the sky. The figures are by Adriaen van de Velde.

275. \* **Holbein the Younger, Hans.** *Portrait of a Young Woman.* A very charming picture both in type and technique. The outline of the figure is a little sharp, but truthful; the face a little smooth but, again, truthful. The head-dress and brown coat against the green ground are quite effective, the hands are perhaps frailer than Holbein usually painted, and the flesh is more luminous.

An unusually good portrait, attributed at different times to Dürer and even Leonardo, but possibly by some one near to Lucas Cranach—some one following after him.

276. ——— **Robert Cheseman with Falcon.** A strong portrait as regards the personality of the sitter, but unfortunately it has the restorer's hectic flush on the face and has also been retouched in the neck, the hand, and elsewhere. This hurts its colour quality and muffles its drawing. The background does not keep its place in relation to the lettering or the figure. The hawk, too, and the fur collar have been gone over by the restorer's brush. The final result is not too happy.
277. ——— **Portrait of Man with Falcon.** The flesh is a little hot, but the man is fine in character as the falcon in painting. It is carefully drawn in both head and hand and has a good background.
405. **Hondecoeter, Gijsbert d'. Cock and Hens.** What a fine bit of colour against a sky strong in its tone of blue! The bird in the centre is well painted.
77. **Keyser, Thomas de. Portrait of a Learned Man.** A dignified and determined looking Dutchman, well placed in an interior, seated and restful, but perhaps a little too conscious. The background has been hurt and does not now keep its place.
689. ——— **Portrait of a Gentleman.** This portrait is very well done, though odd in its patching of paint about the eyes. The hat and robe and ruff are rather precise. The man is a strong type, with a powerful head and good hands. There is a sturdy quality about the picture almost worthy of Rembrandt.

80. **Koninck, Philips.** *Landscape.* It is in the usual style and with the customary theme of Koninck, but is, perhaps, better than usual, because warmer in light and colour. The sky is very good. The whole work rather broadly done.
36. **Koninck, Salomon.** *Adoration of Kings.* This picture is not so far removed from the Simeon in the Temple (No. 145), in this gallery, as Koninck was from Rembrandt. It is not one whit better or worse than the Simeon picture. Both pictures show the small mind, eye, and manner of treatment common to Koninck, Dou, Poorter, and others of their ilk, but not common to Rembrandt. They are dinner-plate pictures.
564. **Leyster, Judith.** *Man and Woman.* It is good in light though it has the very minimum of good drawing. Notice the proportions of the woman's nether extremities from knee to hip. It makes an effective spot, nevertheless. Judith Leyster was an imitator of Hals and perhaps was influenced by her husband, the painter Molenaar.
85. **Lievens, Jan.** *Bust of an Old Man.* The head is not badly done. It is in the style of a number of similar heads attributed to Rembrandt in the European galleries. It should be kept in mind, both for the type (the model) and the manner of its doing. Its like will appear again in unexpected places under unexpected names. Notice the peculiarity of ploughing and scratching the wet paint with the wooden end of the brush. This was a marked mannerism of Lievens as distinguished from Rembrandt.
- 717 } **Maes, Nicolas.** *Portrait of Cornelis ten Hove*  
 718 } *and Wife.* Flashy portraits which seem on a par



with the pretty elegance of Sir Peter Lely. They do not show Maes to advantage. They are his later and more perfunctory work, when popularity and success had about ruined him artistically.

90. — *Portrait of a Man*. This is Maes in a different style from his later works (Nos. 717 and 718). It is earlier, more exact in drawing, but somewhat velvety, smooth in contours, soft in textures. The portrait is not remarkable, but should be carried in the mind to Cassel, where the Portrait of an Architect (No. 246), similar in style—type, colour, handling, and all—will be found ascribed to Rembrandt. Even the veining of the hands is shown here as there. After a study of the two portraits, any one can draw an inference. One hand painted them both, and that hand was not Rembrandt's. But, of course, this Hague portrait is much weaker than the one at Cassel.
724. *Meer of Haarlem, Jan van der. Landscape*. The tree is much the best part of it, though somewhat niggled and over-elaborated in the foliage. This is a better picture than the average Ruisdael.
595. *Memling, Hans. Portrait of a Man*. Evidently the portrait of a donor taken from some altar-piece or possibly a part of a diptych. A good head, with Memling as its possible painter, though it looks timid in the drawing of the face, hands, and hair and is coarse in the clouds. It was once assigned to Antonello da Messina, where it obviously never belonged.
94. *Metsu, Gabriel. A Company Making Music*. But for its excessively slippery handling this would be a picture of considerable merit. It is pretty and light in spirit with much insistence upon de-



tails and textures. Even the dog has an oiled and rubbed look. But there is some very accurate drawing in it.

96- } **Mierevelt, Michiel Jansz. *Portraits of the***  
100 } ***House of Orange.*** Five small works on copper of considerable interest historically. They are practically as their painter left them, but whether that painter was Mierevelt or one of his pupils can now be conjectured only. In any event, they are not wonderful as art. They have the look of copies.

729 } **Mijn, Gerardt van der. *Portraits of Man and***  
730 } ***Wife.*** These portraits have breadth and simplicity of composition and colour, and are done in a broad if rather smooth method of handling. The satin of the coat and dress is a little too pretty. It is the work of a man practically unknown in art history. His other pictures are probably serving time in gallery catalogues as Terborchs and Metsus.

572- } **Molenaer, Jan Miense. *The Five Senses.*** Five  
576 } panels of rather ordinary quality in colour, by the painter who married Judith Leyster (see No. 564). Both man and wife were probably pupils of Frans Hals, whose style they followed, the wife being a close imitator at one time and doing some pictures still attributed to Hals himself. See the note on Hals, No. 1093, at Amsterdam.

655. **Moreelse, Paulus. *Portrait of a Lady.*** With the brilliant colouring of Mierevelt and a little broader handling. There is some excellent drawing in the eyes and brows. Decidedly a dashing affair in costume and colour. Van Dyck may have thought the style of it sufficiently distinguished for him to appropriate certain of its effects, such as that of the left hand, or the fan, or the turn

of the eyes. It is generally supposed that Moreelse painted not a few of the so-called early Van Dycks that are in various galleries at the present time.

705. ——— *Laughing Man with Globe.* The attribution is doubted, and the catalogue suggests Paulus Bor (the painter who did the very good Finding of Moses, No. 567, in the Amsterdam Museum) as its possible author, on the strength of the face and arm, perhaps. The hat and its gold band suggest a follower of Rembrandt. Neither Bor nor Moreelse was influenced by Rembrandt. A good piece of work.
117. **Moro, Antonio.** *Portrait of a Goldsmith.* A  
\* strong, positive portrait. There is a large drawing of the hands, beard, hair, and jewels that speaks for strength, though the surface—the dress particularly—is perhaps over-smooth. It is probably by Moro in an unusual mood. He is not often so large nor so convincing as here.
559. ——— *Portrait of a Gentleman.* A sad-faced man in rich costume, with both head and costume a little flattened against the background. The sitter is supposed to have been William of Orange, and the picture is placed next to No. 225 for identification. Moro is thought to have painted William of Orange twice. There is another portrait of him assigned to Moro at Cassel (No. 37).
296. **Murillo, Bartolomé Estéban.** *Virgin and Child.* The picture is decently drawn, freely handled, and with tolerably good colour. It is less saccharine than most of the Murillo Madonnas, though it has a tendency to prettiness.
682. **Neer, Aart van der.** *Dutch Landscape with Moonlight.* An interesting study of moonlight

which some of our moderns could give more scientifically but perhaps not more picturesquely. The sky and the clouds are the best part of it, though the foreground is very good.

433. **Netherland School.** *Solomon and the Queen of Sheba.* A triptych somewhat in the manner of Herri met de Bles. The central panel shows a lofty figure of the queen in white, with blue shadows on the white. There are also blue shadows on her red scarf. What splendid robes! And what ornate architecture! The side panels are in the same vein with much colour. This is probably by the painter of No. 146 in the Munich Gallery—that is, the pseudo-Bles. The coarse drawing of the feet and hands seems to indicate this in a general way. See the note on the Munich picture.

287 } **Piero di Cosimo.** *Two Portraits.* Described by  
288 } Vasari in his life of Piero as portraits of Giuliano da San Gallo and Francesco Giamberti. They have a German look about them, as though some German in Italy had made copies of Piero.

136. **Potter, Paulus.** *The Young Bull.* This is the court of last resort as regards Potter as a painter, for this is his masterpiece and a world-famous picture—famous far beyond its deserts. It does not justify the high praises given it. Certainly the bull is a good piece of anatomical drawing, except for some queer foreshortening. And the bull's hide is not badly painted—hair, flies, and all. Also the distant landscape is excellent, but it is so far removed from the foreground that it belongs to another world. The connection between foreground and background is lost. These are about the only virtues the picture possesses. If we wish

to know its shortcomings we may inquire: Is the bull alive, and is this a representation of bull life, or is the bull a museum specimen, dead and stuffed, with glass eyes, and varnish on his nose? Is this the painting of a bull or a bull-hide? Has the cow lying down in front of the bull the body of a cow, or is it some kind of hard limestone? Do the whitewashed sheep belong in this landscape or on a tombstone? The tree and the impossible man, are they not also dead? Does not the whole group belong in a waxworks museum? Perhaps it is not right to speak jestingly of so serious a work of so serious a painter, but neither is it right to proclaim by bell and book the great art of this picture, and thus give people by the thousands an erroneous idea of what constitutes painting. Call it a good piece of hard drawing and dismiss it with that. It is far from complete art—in fact, it is only an elementary recitation by a young man who might have done better things had he not died before he was thirty. Fine art must mean, primarily, fine thinking and feeling in form or colour. Which one does this picture possess? Is it fine in line, colour, light, surface, handling? But the bull stands out! Yes, that is his worst feature. Nothing stands in or has air or envelope. The whole picture has an exaggerated name. There is not a single great thing about it. See Potter's portrait by Van der Helst on the wall at the right.

137. —*The Cow in the Water.* This picture is not much noticed because of the presence of the Young Bull picture in another room; but it is not a bad Potter—that is, not much worse than usual. The trees are niggled, the cattle hard, the light impos-

sible. But so long as that cow's reflection appears in the water people will regard the picture as wonderful.

658. **Quast, Pieter Jansz. *The Card Players.*** In the style of Brouwer and with fair results as regards types and colour, though it lacks everywhere in drawing. As a Brouwer type, the burly ruffian in the centre is very good.
119. **Ravesteyn, Jan Anthonisz. *Portrait of Amalia Elizabeth.*** With much flare of ruff and costume and a prettified face and hair, but perhaps not so good as the men's portraits in the next room by the same hand. It is attractive in colour. Formerly attributed to Paulus Moreelse. See also No. 120.
707. **Rembrandt van Ryn. *Andromeda.*** An over-cleaned little panel showing a well-modelled figure as regards weight and bulk, but heavy in the hand and protruding in the head. It might have been done by Rembrandt, but there is no positive indication of his brush. At Berlin similar work is put down to Flinck (No. 813B).
- 556 } ———***Study Heads.*** The question of whether these  
598 } little heads were actually done by Rembrandt will probably remain unanswered. It is of small matter, for they do not help or improve our conception of Rembrandt in any way. No. 556 is a vigorous sketch, but quite apart from the bulk of the master's work. No. 598 has every indication of being a modern picture, done in imitation of Rembrandt.
145. ———***Simeon in the Temple.*** With the Lesson in Anatomy hanging near it, done in 1632, when



Rembrandt was twenty-six, how is it possible to think he did this small, spotty, and pretty Simeon in the Temple at any earlier date or at any time whatever? In the Lesson in Anatomy, examine the breadth of the masses, the largeness of the light concentrations, the bulk of the colour, the absence of any small glitters or spots of light, the flatness of the brush stroke, and then look at this pettily conceived, dotted-and-dabbed picture of Simeon, with its smooth textures, rather sweet colour, and its shoe-button high lights! Could the same man have done the two pictures? It is not admissible to argue that this Simeon picture is an earlier Rembrandt, because, if the signature is genuine, it is only one year earlier, and besides the style of it is not early or immature. It is the finished mature style of a man who has perfected a small method. It is by some painter standing close to, say, Willem de Poorter or Koninck. Look at the same character and quality of work in the Koninck here (No. 36), or in the Amsterdam Gallery (No. 1375). The painter of the Simeon possibly painted the Europa or the Proserpina in the Berlin Gallery, put down there as early Rembrandts. The difference in mental calibre and point of view between this small painter and Rembrandt should alone be sufficient to decide the question, aside from technique. The Simeon picture is not great art, though it is effective in the grouping and placing of the figures in the light, air, and space of the vast temple. A so-called copy by Poorter is in the Dresden Gallery; but perhaps both pictures are originals by Poorter or Koninck.

579. — *Travellers Resting*. A sketch, very true in its handling of light and striking in its composi-



tion by masses of light and shade. Rembrandt might have done it, but it is not such a work of genius that any one of several pupils could not have painted it.

149. — *Portrait of the Painter*. Not too carefully done in the drawing of the face, but given with a good deal of spirit and life. It has a grey tone, good shadows, and considerable relief. The handling of it is free and effective. Thought to be a later likeness of the same model as No. 148, but apparently neither the model nor the painter is the same in the two pictures. This No. 149 is apparently in the Rembrandt vein, whereas No. 148 is probably nearer to Lievens.

560. — *Study of an Old Man's Head*. Referred to Rembrandt's late manner, about 1650. It is foxy in colour, very much loaded, dragged, thumbled, and kneaded in the pigments, especially about the head and face—the whole being now rather messy and dirty. There is a strong grip on the mass of the head, neck, and shoulders, and as a study in anatomy it is more impressive than as a study in psychology. The colour is hot and the surface rather disagreeable. It belongs in the class with the Man in the Golden Helmet at Berlin (No. 811A). The subject is said to be Rembrandt's brother, but the same person figures as a model in pictures by Bol, at Brussels (No. 48), and in the Louvre (No. 2328), also in pictures by Fabritius, Darmstadt Gallery (No. 349), and elsewhere. Did Rembrandt's relatives obligingly lend themselves to the pupils of the school, or were they no relatives at all, but merely studio models used by master and pupils alike?

621. —*Saul and David*. This rather striking picture is said to have been painted in 1658, eight years later than the foxy Old Man's Head (No. 560); yet its surface is much less worked over, much smoother. Not but what it, too, is thumbed and dragged in its pigments, but in degree the thumbing is much slighter. And besides, the manner of its mannerisms is not Rembrandt's. That gorgeous turban is too prettily done and too clear in its tones of colour for Rembrandt in 1658. Not alone the colours, but the eye, ear, face, beard are much too clear, clean, and shadowless for the great master at that time. Again, the curtain is rather soft and pretty, the cloak, even beneath its slashings of paint (which are ineffective in the high lights) is lacking in drawing, the bulk of the body under the cloak is not felt, and the hand is too long in the fingers for Rembrandt. And what about the rather pretty David at the right, with the badly drawn hands? Did Rembrandt do that, too? The picture has not Rembrandt's handling, drawing, light, shade, colour, or general quality. The work might better be called a Flinck. That, at any rate, would be nearer than Rembrandt. Compare it with No. 368, in the Budapest Gallery. The same hand probably did both pictures, but it was not Rembrandt's hand. The three pictures placed here together on one wall (Nos. 621, 685, 584) are contradictory of one another in their surfaces, though according to their dates done at about the same time. The Negroes is smooth, the Homer is tortured, the Saul and David is slashed and swiped. This is only one of many differences, and yet it is sufficient to point out that the pictures were done by three different men.

And they are all of them good pictures—pictures not to be passed by lightly because connoisseurship has their painters confused.

685. ———*The Two Negroes.* How does it happen that a Rembrandt picture signed and dated 1661 is so flat in the handling and smooth in the surfaces, with no kneading or thumbing, when near it is the tortured Homer (No. 584), done two years later, and in the next room the dragged and thumbled Study of an Old Man's Head (No. 560), done eleven years earlier? Did Rembrandt "throw back" to an earlier manner between times, or did some other artist paint this negro picture for him? Inconsistency is supposed to be an artistic virtue, but it should be susceptible of explanation, just the same. The explanation here of a cleaned or repainted surface will not answer, for there is no marked indication of it. The picture is flat, lacks depth and air, and is not well modelled or drawn. It is probably not by the painter of the Negro Head in the Berlin Gallery (No. 825)—Hendrick Herrschop. It is somewhat different from the Berlin picture. It is certainly not by Rembrandt.

584. ———*Homer.* This picture was done, possibly  
\* about 1663, with a fumbling, heavy touch, but with certainty as regards bulk and body, and a preservation of the atmospheric setting—qualities which are lacking in the Saul and David (No. 621). Notice also here the high light massed on the shoulder, while in No. 621 the lights are small, scattered, and ineffective. Notice still further the difference in the colour and in the shadows under the arms. The Homer is Rembrandt nearly at the end of his career, but still powerful, massive, grand in en-

semble. Look at it from across the room. It is somewhat in the style of the Jewish Bride, at Amsterdam, and perhaps was never finished—to the painter's satisfaction at least. It has the look of something started, put aside for some reason, and found among the painter's sketches after his death.

577. ——— *Portrait of a Young Girl*. It may be passed without comment, no matter who painted it or signed it. At one time it was laid to Cuyp's account, as now to Rembrandt's. Neither painter had anything to do with it.
147. ——— *Susanna Bathing*. This picture was possibly done by the painter of the same subject in the Berlin Gallery (No. 828E). See the note upon that picture. It is a coarse-grained work, with poor enough painting in the robes, the foliage, the hair, the figure to have been done by some such follower as Eeckhout. The colour has no quality to it.
565. ——— *Rembrandt's Father*. It is not unlike other portraits, less than life-size, attributed to Rembrandt's early period, say 1630. The modelling is not too strong and the light-and-shade is pallid. The handling in the fur is ineffective and the bulk of the figure is not given. It has the look of a school piece, and may possibly be of Lievens origin, though there is no certainty about this.
626. ——— *Minerva*. A picture of some slight colour charm, but as far removed from Rembrandt as the Simeon in the Temple (No. 145). Said to have been done about 1630, two years before the Lesson in Anatomy, with which it should be compared for light, shade, composition, hands. Think of Rembrandt doing all this agglomerated junk on the



wall, chair, and floor, like a Netscher or a Dou! The picture is of modern origin and is a modern imitation of Rembrandt.

146. — *Anatomical Lecture of Professor Tulp.* We  
 \*\*\* here have Rembrandt in his early manner, in a picture about which there is not a shadow of doubt. It was done by his own hand and should be accepted as a standard by which his early work should be judged. Notice, at the start, that while each head has an illumination of its own, there are no small spots and flickers anywhere. The high lights, as also the shadows, are all large in area. Notice the flatness of the handling, the absence of lumpiness or modelled spots, the breadth of the colouring, the absolute truth and simplicity of the drawing. For comparison elsewhere, mark the manner in which the hair, beards, ruffs, and black dresses are painted. And, again, the drawing of the eyes, ears, mouths, and especially the size and kind of hand Rembrandt painted—the hands of Dr. Tulp as well as those of the corpse. What wonderful flesh painting and shadows in the Dr. Tulp. Notice his head and the shadows under the hat. Notice also the shadows on the white ruffs, and the drawing of the somewhat bloated figure on the table! At the back there is a feeling of space, of air, of architectural columns and arches dimly seen. How very different it all is from the Simeon in the Temple (No. 145)! It is so much larger in spirit, vision, feeling. Read Fromentin (*Old Masters of Belgium and Holland*) on this picture. It is an early masterpiece and a famous picture. Somewhat cleaned and hurt by retouching and relining, but still a wonderful picture.

For the purpose of getting a general idea of Rem-



brandt and his art, the various pictures attributed to him should be assigned tentatively as follows:

1. The pictures which are certainly by his hand, about which there is no question, and which, from their quality, proclaim themselves surely his work. *The Early Period.* The Lesson in Anatomy, The Hague, 1632; Saskia, Cassel, 1633; Portrait of Burggraef, Dresden, 1633; Portrait of Old Lady (No. 775), National Gallery, London, 1634; Portrait of Man (No. 850), National Gallery, London, 1635; the Coppenol Portrait, Cassel, 1632; the so-called Sobieski, Hermitage, St. Petersburg, 1637. *The Middle Period.* Saskia with the Red Flower, Dresden, 1641; Manoh's Prayer, Dresden, 1641; The Night Watch, Amsterdam, 1642. *The Late Period.* The Flayed Ox, Louvre, 1655; Jewish Bride, Amsterdam, 1662; Five Syndics, Amsterdam, 1661; Homer, The Hague, 1663. These are but a few examples from many, but they will suggest the kind of work that can be attributed to Rembrandt with assurance and reasonable certainty.

2. In a second class may be grouped a series of portraits assigned to Rembrandt but not by him. They are marked by a tight or pinched look, exaggerated bone drawing in the face and hands, blackish shadows with reddish flesh. Such portraits as these are the women portraits at Brussels (No. 368) and the National Gallery, London (No. 675). They are certainly by Nicolas Maes. Later on Maes changed his style to a softer handling and drawing, possibly doing then the Architect, at Cassel (No. 246). The same kind of work, but weaker, appears in the Maes portrait at The Hague (No. 90).

3. A third class of portraits and pictures assigned to Rembrandt is marked by a soft yellow flesh, loose drawing, rather facile, but somewhat ineffectual handling. They are such pictures as the Rembrandt and Saskia, at Dresden (No. 1559), the Holy Family, at Munich (No. 324), the Artemisa at Madrid (No. 2132). They come nearer to the work of Bol than any one else, and may be put there tentatively and for the present only.

4. A fourth class of so-called Rembrandts shows tall figures, bright colours, dark, blackish shadows, pretentious subjects, not always good drawing, and often broad but ineffective handling. To this class belong the Saul before David, at The Hague; the Christ before Pilate, at Budapest (No. 368); the Parable, at Frankfort (No. 181); the half-length, at Munich (No. 345). The man, who seems the most probable painter of these pictures is Flinck, to whom they may be tentatively assigned.

5. A fifth class of so-called Rembrandts is made up of dark-shadowed pictures, with dark, deep colours, long fingers and hands, roundish faces. This kind of picture is seen in the alleged Hendrickje Stoffels, at Berlin (No. 828B), and at the Louvre (No. 2543); in the Man with the Staff, at Cassel (No. 245); the Man's Portrait, at Dresden (No. 1568); the Woman's Portrait, National Gallery, London (No. 237), and the Centurion Cornelius, in the Wallace Collection (No. 86). They should be assigned tentatively and not at all certainly to Bernaert Fabritius.

6. A sixth class of so-called Rembrandts should be assigned to Eeckhout. The small figure of the Man with a Red Cap, at Berlin (No. 828J); the Woman Bathing, London (No. 54), will point out

the general style of the picture. It is marked by crude whites in rather sharp contrast with blackish shadows, and by a broad, downward stroke of the loaded brush in the draperies.

7. A seventh class of so-called Rembrandts is formed of small, sketchy heads, or sketchy nude figures, generally done with some verve, although loosely drawn and painted. They are school studies by Flinck, Maes, and others. The Hague has both kinds of these pictures in Nos. 556 and 707.

8. Still another group of supposed Rembrandts consists of hermit heads, showing the cranium, and also philosophers seated in dimly lighted rooms. These are small pictures and are seen chiefly in the Louvre (Nos. 2540, 2541, 2541A), and were possibly painted by Dou and Koninck.

9. Frequently in the European galleries one meets with Rembrandtesque study heads and portraits that are soft in modelling with vague outlines and soft shadows. The flesh is greyish and the general tone grey. They are usually marked by the mannerism of the hair or beard, being ploughed or scratched with the wooden end of the brush. Rembrandt did not do this except in one instance, and then it seems more accidental or impetuous than designed. The man who scratched and ploughed for effects of light-and-shade in the hair was Jan Lievens, and he was the painter who painted these softly modelled heads. His signed pictures at the Hermitage and in the Czernin Collection, Vienna, indicate as much. The Rembrandt's Sister, at the Brera, Milan, and the portraits Nos. 229, 230, 231, 233 at Cassel with a number of others in German galleries are probably by him.

10. The largest class of supposed Rembrandts is made up of small, minutely done, Simeon-in-the-Temple pictures. The Simeon picture at The Hague (No. 145); The Woman Taken in Adultery, at London (No. 45); the Proserpine, Europa, and Minerva, at Berlin; and many other little pictures, much laboured and worked over, belong in this class. Several men might have done them, and probably did do them—such men as Vliet, Poorter, Koninck.

11. The negro heads assigned to Rembrandt (in the Wallace Collection, for example) were probably done by Hendrick Herrschop.

12. Many of the landscapes given to Rembrandt were done by Hercules Seghers, or Molyn, or pupils of the master.

The student should try to keep these classes in mind as classes without pinning too much faith to the individual illustrations offered. As stated above, the assignments are only tentative. Rembrandt and his school will slowly have to be dug out of all the mass of misapprehension that now buries them. The pupils are as badly confused as the master.

It may be added that the Rembrandt etchings are as contradictory as the pictures, with even less certainty about them. Anything that looks at all Rembrandtesque is put down positively as by Rembrandt. Then follows the interesting confirmation of the picture by the etching and the etching by the picture. If you believe the one you must believe the other, on the principle that two wrongs always make a right. The Rembrandt tangle, thanks to the countless twists and turns of dealers and collectors, has become a Gordian knot.



250. **Rubens, Peter Paul.** *Isabella Brandt.* With a rich background against which the hair is placed in beautiful relief. The drawing of the head is excellent, and the dress is freely handled. For the rest of the picture, it is over-cleaned in the throat, the breast, the hands, and has some repainting about it. It may be school work. Another version in the Wallace Collection.
251. — *Helene Fourment.* A half-length, somewhat like the one at Munich, and much cleaned in the hair, face, neck, hands—so much so that the modelling suffers and the figure and face are flattened. It is hastily done and more than likely it was originally done by a pupil. The pupils in the early days learned their craft, in measure, by copying their master's works. Notice the clumsy left hand and the ineffectively painted ruffs at the wrist, the heavy black coat, the fur, the hair, the curtain.
252. — *Portrait of Michiel Ophovius.* There is now small indication of Rubens in the uncertain hair and beard, in the red shadow back of the ear, in the misfit eyes, in the black robe or the dark shadow of it cast upon the white undergarment. Nor will the right hand pass muster for Rubens's drawing. It is an indifferent portrait for which some pupil was largely responsible.
234. — *Naiades Filling the Horn of Plenty.* This panel should be closely compared with the one hanging opposite (No. 253), put down to the same painters—Rubens and Brueghel. A comparison of the trees in the background of each, the tree trunks and leaves in the foreground of each, the fruit at the bottom of each will show that the same fruit and landscape painter did both panels, so far



as the fruit and the landscape go. That painter was probably Brueghel, as the catalogue states. On the contrary, a comparison of the figures in each picture—hands with hands, feet with feet, eyes with eyes, hair with hair, flesh with flesh will show decided differences. The Adam and Eve (No. 253) is now a much subtler work in both drawing and handling. The figures of Adam and Eve appear at present vastly superior to any in No. 234. The comparison brings one to the conclusion that the figures in No. 253 were probably done by Rubens, but are now much cleaned, so that some modelling is lost, say in the face of Eve, which is a little vague, and in her hair and back, which now show their underpainting. This is equally true of the Adam. But the figures are still fine figures, if small and minutely done. No. 234 is by no means of the same value. The figures may have been done by another hand than that of Rubens—the hand of a pupil or follower—but it is also possible they are Rubenses that have been restored and repainted, and their modelling and surface thus destroyed. The picture was formerly ascribed to Van Balen.

253. ———*Adam and Eve.* See the note on No. 234 for a comparison of the two pictures.
534. **Ruisdael, Jacob van.** *The Vijverberg at The Hague.* Unusual in subject for Ruisdael and somewhat dark in the lighting. The interesting small figures are supposed to be by Wouwerman. They are better than the landscape, but neither of them is in any way remarkable.
728. ———*Evening—Twilight.* It is somewhat worried in the foliage and thereby suggests that it is, per-

haps, an early example of Ruisdael. The sky is rather good in its high key of light, but in luminosity all these Dutch landscapists must give way before Vermeer of Delft. See his No. 92 in this gallery.

154. ——— *Shore Piece*. Better in the beach and shore and in the sky than is usual with Ruisdael. The sea, too, is effectively drawn, though unusually dry in handling. With small figures that hold their places well. The catalogue calls the picture an old copy.
566. **Ruysdael, Salomon van.** *Landscape*. An exceptional Ruysdael, with an attractive sky and some excellent painting of trees, bridge, and water. The light is dull in the foreground, after the manner of this painter. Not unlike the Decker landscape at Brussels (No. 146). See also No. 699.
- 269- } **Seisenegger, Jacob.** *Portraits of Children of*  
 271 } *the House of Austria*. These three panels are  
 \* fine in colour and even finer as child portraiture. They have much character and not a little excellence in hard drawing. The faces are particularly well done, and the stiff brocades of the costumes and their odd caps are interesting. The gold lettering rather helps out the decorative effect. Other versions at Brussels (Nos. 27, 28).
297. **Spanish School.** *Head of a Boy*. A rather good head, though loosely drawn and freely, though inaccurately, painted. It has some feeling about it. Formerly attributed to Murillo. It might have been given to some Antwerp painter, for it is more Flemish than Spanish.
167. **Steen, Jan.** *The Sick Girl*. A so-so Steen, with the central figure the best part of it. The colour

is not remarkable except at the back and at the left. The room is well drawn, as are also the figures. Steen repeated the motive several times, notably at Amsterdam (No. 2246).

168. — *The Doctor's Visit*. This is of about the same quality as No. 167. It is somewhat too elegant in the furnishings to show the painter's best work. The colour is not remarkable, and yet is agreeable. The bed at the back and the chair are the best parts of the picture.
169. — *The Painter's Family*. Painters, in common with more mundane folk, sometimes neglect their families, and this time Steen did not paint his family with either great care or great love. It is poor work for so good a craftsman as Steen. The group is huddled, the pipes make stick-like lines, the light is dull, the colour not very good.
657. *Sweerts, Michiel. Italian Pastoral Life*. With a strong figure in relief against the central light and some rather broad brush-work. It makes a spot of light on the wall and is commanding in its breadth. The most forceful example of this painter is in the Munich Gallery (No. 390).
176. *Terborch, Gerard. The Despatch*. The picture has a background that lacks in definition and a foreground of questionable drawing. The figure of the woman on the floor and the man next her are fairly well posed, but they are not well drawn. Not a good Terborch. It has probably been injured in the background by cleaning and in the figures by some retouching—notably in the hands.
177. — *Portrait of the Painter*. It was possibly done by some one in the school—done in Terborch's

style, but with less taste and skill than he possessed. The figure is bulky in its cloak, the left leg is odd in its placing, the white neck-piece has no quality, the hair and face are mediocre in painting, and the background is colourless.

298. **Velasquez, Diego de Silva y.** *Portrait of Don Baltasar Carlos.* It is excellent in colour and in drawing. The curtain, chair, table, armour, boots, and boy are all well done. And easily done—well handled. But the handling is not that of Velasquez. It is a school work or copy by some pupil of Velasquez. Another version in Buckingham Palace.
471. **Velde the Younger, Willem van de.** *Surrender of the Royal Prince.* It has considerable spirit and life in the wind, sails, and water and is well held together. Not a bad example of Willem van de Velde—in fact, one of his best works. Another version in the Amsterdam Museum.
611. **Verbeecq, Pieter.** *Two Horsemen Near a Brook.* This picture is interesting largely because its painter painted pictures attributed to Paul Potter, notably the Old Grey Hunter (No. 1009) in the National Gallery, London. [Since this note was written, but before its publication, Dr. Bredius has arrived at a similar conclusion regarding the London picture, in the Burlington Magazine for June, 1913.]
92. **Vermeer (or Van der Meer) of Delft, Jan.**  
 \*\*\* *View of Delft.* This is the celebrated Delft landscape by Vermeer, with its wonderful sky and light, its most realistic strip of water so well studied in the reflections, and its city roofs shown in light-and-shade under passing clouds. What light, floating clouds, and what a blue sky beyond and above!

The sky has no glitter or sparkle about it and yet is luminous with light. Light is its beginning and its ending. The impressionists will no doubt refer to the dotting with white spots—the so-called earliest *pointillisme*—as the cause for the light, but the dotting and spotting appear only on trees and boats and walls, where it has little or no effect. It was an experiment of the master's which he by no means followed in all his pictures. Besides, it was used with just as little effect by Terborch, Poorter, and others. The colours of the figures in the foreground, and the blues and reds of the roofs are not dotted, but painted in flat patches. Relief, distance, and air are obtained by the aerial values of the colours as detached from one another. Linear perspective shows, too, in the recession of the church steeple, for instance, but that recession is also obtained by the diminished colour of the steeple in relation to the foreground roofs. There thus comes in a feeling of air—a sense of atmospheric envelope. The quite perfect understanding and rendering of light, air, and values, produce what must be considered a truly wonderful landscape for the age in which it was painted. It is sufficient in itself to make the reputation of The Hague Gallery. And instead of justifying *pointillisme*, it seems to demonstrate that light may be obtained without it. Genius, as a rule, never worries much about its means of expression. It is the little men who are always exploiting some new method or medium, not the Rubenses or the Titians. Again, what light and colour! What luminosity! And what splendid pictorial truth! It is a great picture. A small suggestion of it is in the Six Collection, Amsterdam. When you are in



The Hague Gallery, notice how few people look at this Vermeer. And *per contra*, notice the crowd assembled before Potter's Young Bull. Vermeer, the greatest of all the Little Dutchmen, is still seeking an audience.

406. — *Diana and Nymphs*. It has been and still is a picture wonderful in its colour and its beautiful figures; but, alas! it has been badly injured and much restored. The figures, faces, hands, feet have all been gone over to their injury. How fine the landscape, the shadows on the dresses, the splendid patches of colour laid one upon another still appear! The Italian Giorgione did things more lyric, more idyllic, but never things more brilliant or more colourful. It is a colour harmony of far reach and depth. One cannot quite understand how it can be assigned to the same hand (and done at the same time) as the large picture at Dresden, called the Proposal (No. 1335). Nor can one comprehend its being done by the painter of the Delft Landscape (No. 92). Compare the landscapes in the matter of light alone, and how different they are! It is just as far removed from the Girl's Head (No. 670). The colour, the light, the drawing, the placing of the colour patches are all different. Here is no *pointillisme*, no dotting. And, finally, it must be argued that this is not the same mind at work, not the same conception of form in space, not the same or similar types. This is not Vermeer at all, but possibly a Dutchman influenced by Italy. Notice the Italian-looking trees at the left. The picture was formerly attributed to Maes and then to Van der Meer of Haarlem. It is excellent, whoever its painter. See the note on the Vermeer, No. 625.

670. — *Head of a Young Girl*. What a charm it has in its strange blue-and-white head-dress, its coloured cloak, its plain, flat ground, its blue tone! It has not a pronounced blue envelope, but you feel that blue is in the air, in the shadows of the face, in the eyes, around the neck, and, above all, in the shadows of the yellow cloak. There is some slight dotting on the blue and yellow, but it is ineffective. Yet, here once more, is luminosity. How light the flesh! How striking the illumination! The brush-work is flat, the outline sharp but true and most attractive, the shadows quite perfect, the colour just right. Add to all this technical and decorative charm the loveliness of the type, the purity of the mental conception, and you have an astonishing picture. It belongs in the same class as the portraits at Budapest (No. 456) and Brussels (No. 665), and it agrees quite perfectly with the Delft landscape in another room (No. 92). It has, perhaps, been injured by some repainting.
625. — *Allegorical Subject*. After the *Head of a Young Girl* (No. 670) and the *View of Delft* (No. 92), this picture seems absolutely shocking in its hardness, its shine and glitter, its want of air, its lack of good colour. How could the same painter do all three pictures when this third picture is so different in handling, so different in point of view, and so absolutely different in mental conception? This picture is by the painter of the alleged Vermeer (No. 2528) at Amsterdam, and it is almost as airless and glassy as that. Notice the wooden quality of the figure, the dress and the knees under it, the hard head, the shining ball above, the glittering cup on the table, the glassy floor of tiles. The curtain at the left is not badly

drawn but is extravagant in pattern and too prominent; the blue is not without quality but is not true in value. The same *pointillisme* is here shown as in the other Vermeers, but hardly in the same way. The dots are so sharp and hard in light that they attract attention. They appear in the lady's eyes and teeth as well as in her pearls and brooch and yellow sleeve bands. And where is the light from the sky or window that we associate with Vermeer? This is studio light. Look at the picture on the wall, and its drawing, and also the drawing of the chair. This is by a pseudo-Vermeer or else Vermeer himself in degeneracy. It may be the latter. In the Czernin Collection is a somewhat similar picture, probably by the same hand as this, but infinitely finer and better in every way.

A tentative assignment of the various pictures ascribed to Vermeer in the European galleries would place in different classes, say:

1. The portraits at Budapest (No. 456), at Brussels (No. 665), at The Hague (No. 670), possibly the figure picture at Dresden (No. 1335), though this is doubtful, and the fine landscape here at The Hague (No. 92). They are all of similar view, workmanship, and quality.

2. In another but closely related class the interiors with small figures, such as the Lady with the Pearls, Berlin (No. 912B), the Girl at the Window, Dresden (No. 1336), the Young Woman, and the Cook, at Amsterdam (Nos. 2527 and 2538A). These are of high quality as art, but a little different from those of the first class, though probably it is a variation of the same mind, eye, and hand.

3. In a third class comes a series of hard, airless pictures with spotty high lights, glassy textures,

and some bad drawing. In this third class belong the Allegorical Subject here at The Hague (No. 625); the Letter, at Amsterdam (No. 2528); the Spinnet Players, at the National Gallery, London (Nos. 1383 and 2568). They were done by what may be called a pseudo-Vermeer, or Vermeer himself in degeneracy. They seem more like the work of an imitator, and have the hardness of a decadent Netscher or a Hoogstraten. See the Hoogstraten at Amsterdam (No. 1256) for the resemblance.

4. In a fourth class can be placed certain attributed Vermeers, such as the Diana here at The Hague (No. 406), which, beautiful picture as it is, shows no trace whatever of Vermeer. Possibly the Dresden picture (No. 1335) belongs in this class. It seems more like a Fabritius than a Vermeer.

558. **Vlieger, Simon de.** *Coast of Scheveningen.* In general effect this is a good shore piece, with high heap clouds and grey water. The dunes are well suggested and the colour is good. One of De Vlieger's best efforts, but not of itself great painting. It is rather thinly done, and its drawing is of limited range and quality.
695. **Vos, Cornelis de.** *Portrait of a Lady.* A profile showing a rather fine if sad face done with some fairly good drawing. The costume and pearls are elaborate and the background is ornate with flower patterns. Not a bad piece of work, but one sees Cornelis de Vos better elsewhere. There is some doubt about the attribution.
249. **Vos, Martin de.** *Moses Showing the Tables of the Law.* A large picture with good drawing and colouring, but too crowded with figures, and not large enough in its form and colour masses to hold

together as a unit. Some of the types are excellent. The attribution is questionable. It gives little hint of the style of Martin de Vos.

264. **Weyden, Roger van der.** *Descent from the Cross.* Its authorship is queried by the catalogue, but in any event the picture shows good feeling and good workmanship. The robes are well done, as in the kneeling figure at the right or the one holding the dead Christ. The colour and landscape are attractive. For a long time attributed to Memling. It has Roger behind it as inspiration, whoever may have done the actual work, though it has suggestions, too, of Bouts and Van der Goes.



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**FRANS HALS MUSEUM**



## NOTE ON THE FRANS HALS MUSEUM

ONE goes to Haarlem chiefly to see the pictures by Frans Hals. He can be studied there as nowhere else. There are other pictures in the gallery, four or five hundred of them, and all of them of more or less local interest because belonging largely to the Haarlem School; but Frans Hals leads, and is the drawing feature of the Museum. Here the painter's career, almost from start to finish, can be studied in a series of large shooting-company pictures than which nothing could be more brilliant, more astonishing, more wonderful. Hals is here really great as in no other gallery of Europe.

The other pictures in the gallery should be closely looked at, for there are works by Hals's sons and pupils which may shed some light on the origin of a good many small Frans Hals pictures, so-called, in other galleries. The fact that there were six painters in the Hals family (not including Dirck) and five sixths of the pictures are given to Frans the Elder is in itself suspicious. Besides the Haarlem School there are a St. Luke Painting the Virgin, a Nativity, and a Christ in the Prætorium, by Heemskerck, all of them of great excellence and beauty. The student should also look



at the Adam and Eve by Scorel, the pictures by Grebber, Pot, Verspronck, and others.

The new Museum building, opened in 1913, is quiet, restful, successful in every way. It is constructed with an open interior court, from which an excellent side-light in the rooms is obtained. This side-light seems to suit these Dutch pictures very well, as though they had been painted under such a condition, and were well adapted to it. The pictures might have been done for the building, so admirably do they fit it. The rooms are small, but quite large enough for the pictures, and the walls are not crowded. There is an attempt to gain a Dutch setting, or atmosphere, not only by building, court, wall, and light, but by hangings, furniture, and colour scheme. It is happily done and very successful.

The catalogue is little more than a descriptive finding list, but is perhaps sufficient for the needs of the Museum. There are photographic reproductions of the pictures in book form, published by Hanfstaengl. The trip to Haarlem is only half an hour by train from Amsterdam, and no student should fail to go there.

## FRANS HALS MUSEUM

- 36 } **Bray, Jan de.** *Regents of the Children's Home.*  
 37 } These two portrait groups, with a Hals hanging  
 between them, show thin and weak, and yet in  
 reality they are not badly done. They follow Hals  
 in his late style and are grey in tone and a little  
 chalky. See also Nos. 38 and 39.
47. **Brouwer, Adriaen.** *Interior of an Inn.* Good  
 in colour if a little messy in painting. One fails  
 to see any strong indication of Brouwer in it,  
 although he may have painted it. Brouwer was  
 a pupil of Hals, with an influence upon Hals's son  
 Harmon, and others of the school.
54. **Cornelisz van Haarlem, Cornelis.** *Officers of  
 an Archer Corps.* This is better than the smaller  
 work by this painter, but is still a little weak and  
 not well composed.
55. — *Adam and Eve.* It is soft in modelling but  
 graceful work, nevertheless. Nos. 58 and 53, by  
 the same hand, are less interesting.
377. **Dutch School.** *The Vintage.* The catalogue  
 suggests Cæsar van Everdingen as the painter of  
 this picture, but is it not by Paulus Bor, the painter  
 who did the Moses Saved from the Nile (No. 567)  
 in the Amsterdam Museum?
85. **Duyster, Willem Cornelisz.** *Soldiers in Quar-  
 ters.* Slippery, though rather clever in the handling,

and fairly good in colour. The composition is little more than a huddling together of people and studio properties.

113. **Grebber, Frans Pieterz.** *Officers of an Archer Corps.* It fares better by not being near the Hals pictures. The heads are somewhat weak and the composition not at all cunning.

122. **Hals, Dirck.** *Woman Playing a Flute.* The drawing is indifferent, the colour rather good. It was probably done by Judith Leyster, whose type and manner are here apparent in the long-drawn-out figure.

123. **Hals, Frans.** *Banquet of Officers of St. George.*

\*\*

In the painting of these shooting-company pictures, the Dutch made their greatest effort at the large historical canvas. They never undertook church and ceiling decoration in the Italian sense, never understood composition as space filling on a large scale. Dutch art was essentially a portrait of the land and the people, the manners and customs, the houses, cattle, and polders. The shooting-company picture was their largest canvas, but this again was only the portrait numerically increased—a group of portraits. The very nature of it made it difficult to hold together. The characters inevitably posed, or stood aloof, or became constrained in attitude. Look at the scores of instances of this in the many regent and syndie pictures in the Amsterdam Museum or here at Haarlem. Rembrandt, in the Night Watch, was about the only one who made a real picture out of his sixteen portraits. Hals approaches him, is next to him, is at times almost equal to him, in the notable series of pictures in this gallery. They

are his most celebrated works and should be studied seriously and at length.

This picture (No. 123) was done in 1616 and is the earliest of the famous series. The painter was thirty-two years old when he painted it, and had already much power in drawing and modelling, with considerable facility in handling the brush. The hands, occasionally, seem carelessly done. This is equally true of some of the heads, the second man at the right, for instance. But most of the heads are very forceful, as, for examples, those of the bald-headed man under the flag, the man to the left of him, and also the flag-bearer. The handling in the ruffs, sleeves, and sashes is, for the most part, very effective. The still-life on the table is excellent, though dark in its illumination. The setting of the room as regards its atmosphere is quite right, the light is arbitrary and emanates directly from the figures, the colour is variegated, brilliant, splendid. The whole group is well held together, and in this the flag-bearer and the diagonal flag play a part. They lift the composition in the centre, which is supported, pyramid fashion, by the sides. The flag also serves to centralise the light and colour. What superb colour! What quality in the reds, and, better still, what fine quality in the warm whites! Here at the very start Hals has made not only a series of excellent portraits but a picture of much beauty and power. It is a noble early work and should not be passed over in favour of the later work, however fine the latter may be. Hals in this series is seen from his thirty-second to his eightieth year, and he should be studied from start to finish. The student would do well to read Fromentin (*Old Masters of Bel-*

*gium and Holland*) on these pictures. In the new museum this picture is placed in the room with No. 125.

124. — *Banquet of Officers of St. George.* This group  
 \* was painted in 1627, when Hals was forty-three. It is less formal in lighting than No. 123, not so marked in shadows, a little gayer in the scheme of colour, and somewhat more fluent in handling, as one may see by comparing in the two pictures such features as the hair, the ruffs, the sashes. There is, however, a distinct difference between the right and left sides of this picture, so far as the handling goes. The right side is carefully done in faces, hands, sashes, sleeves compared with the left side. The four figures at the left show looser, freer brushwork, as though Hals had perhaps done it later or it had been worked upon by some pupil. This latter thought is thrust upon one by the loosely handled but badly done curtain at the back, which looks as though it had been painted in that careless way originally by some pupil. The picture lacks in unity—oneness of effect—though there was an attempt to unite the group by the flag, as in No. 123. The painter, by the diagonal lines of the three flags and the curtain, wished to create the effect of movement from right to left, of the company coming in at the door at the right and gradually filling the room. The large flag again creates a centre of light and colour. Some of the heads at the right are excellent. What wonderful heads they are! And, taking the figures individually, what wonderful epitomes of Dutch burgher life in the early seventeenth century! They are not very intellectual, but what physical specimens, what swashbucklers, what carousers! And what pic-



torial stuff, withal! Painters to-day array models for this effect, but in Hals's time they came to him ready costumed. The picture is in a room by itself in the new museum.

125. — *Banquet of the Officers of St. Andrew.* In the same style as the right half of No. 124, and possibly it was done a little earlier than the accepted date of 1627. The heads seem smaller in size than in No. 124 and have considerable precision of drawing for Hals. They are apparently a little pinched in the drawing, especially about the eyes, but are full of life, character, spirit. The hands are individual and belong to the bodies. The light is less arbitrary and more uniform in its diffusion than in No. 124, as though coming not so much from the figures themselves as from the windows. There is much variety in the colour, and the hues have depth and resonance, though lighter than those of either No. 123 or 124. The value of the tones is well preserved, so there is harmony. The set-in of the figures is not too marked, and the atmosphere of the room not very noticeable. Moreover, the grouping of the picture, and the attempt to give an unconscious air to each individual is just a little strained. The characters pose, they stand or sit or bend over for uniqueness of position, and, as a result, the interest of the group is not centralised and the picture seems not well held together. Hals rather sacrificed the centre and built up the sides in figures, light, and colours. There is a dip in the middle, and the two groups of figures take impetus away from each other, some turning their backs on their fellows. This harms the unity of the picture and is unfortunate. It is likely that Hals was helped in the picture by pupils.

One seems to feel the presence of more than one hand. Notice the pale coats-of-arms on the windows at back, how well they keep their place and yet are effective as part of the history of the group. In the room with No. 123.

126. — *Reunion of the Officers of St. Andrew.* Done  
\*\* in 1633, when Hals was forty-nine. It is supposed to be an open-air scene, and yet there is apparently a reversion to the style of No. 123 as regards the lighting. The effect is not that of sunlight but the arbitrary illumination of individual heads by studio light, as in single portraits. The shadowed background is quite as dark as in No. 123, while the colour is a shade lighter in the flags and costumes. The grouping is less formal and more effective. Hals is still experimenting in the arrangement of his figures, and now draws the eye to the centre by the figure in blue and buff, and surmounts that centre by a flag and three halberds. He then allows the eye to wander to the left, where there is a bright flag and a halberd head, and under them a fine character in a black hat and dress with a blue-and-red sash. Then the eye goes to the right, caught by another shining halberd head and a patch of light sky and beneath them seated figures. Perhaps the right side is a little empty and breaks down, or rather does not hold up to the centre or the left in mass, in light, in colour. The drawing of the heads and hands is quite absolute and done with care, knowledge, skill. The handling is free but not lacking in directness of effect or certainty of touch. Hals is here at his height of power, and is almost above criticism or reproach. Notice the head of the man holding the pen in his hand and, for facility of

handling, the knot of the blue sash to the left of him. The sword-hilts and halberd heads are brilliant touches of light, here and there enlivening the surface. Notice further the splendid colour here, there, and everywhere, and especially the blaze of colour in the man at the extreme right. Merely as unrelated bits, what quality these various colours have! The whole picture is superb in characterisation, in its expression of the individuality of the painter, as form and colour, as a mere decorative map on the wall. Taking it for all in all, Hals never excelled it. It puts him in the class with Velasquez. In a room by itself in the new museum.

127. ——— *Officers and Underofficers of St. George.*

\*

Hals was fifty-five when, in 1639, he did this picture. The composition is more formal and less forceful than any of the others. It is a processional composition, with a second tier of figures back of the first row, and a third tier placed on the steps at the left. The scene is out of doors, and is half-way between *plein-air* and studio light. The distribution of light is not uniform, and the different heads are apparently not all in the same key. At the right the figure numbered "5" and the one in the front row to the right of it are higher in light than any others in the picture. This is not due to restoration or cleaning, but probably to the heads having been put in at a different time from the others, or to the carelessness of the painter. For Hals in this picture shows he is growing careless. He handles with great freedom, but occasionally misses his drawing. His colour is now more sombre and, while not lacking in quality, is gaining in a grey tone. The heads are

of uneven merit, those in the second row being not only subordinated, but sacrificed, and those in the third row, especially at the left, seem to have been hurriedly passed over. The lower parts of the figures in front are merely suggested. The composition again is not good, the men and halberds being distributed and crossed too much for any effective unity, and the landscape at the right not holding up with sufficient force to balance the high figures at the left. Hals (it may be his assistant) is here developing an impatient way of slashing in angular lines with the brush. It is noticeable in the breeches of the man with the blue sash in the centre; in the ruff of the man with the red sash in the centre; in the shadows of the sleeves and sashes at the sides. This is the least interesting picture of the series. It was probably worked upon by pupils. The figure numbered 19, at the back, is supposed to be Hals himself. In a room with No. 128.

128. — *Regents of the Hospital of St. Elizabeth.*  
\*\* Painted in 1641, when Hals was fifty-seven. It is an interior scene and the most harmonious in lighting of any of the series thus far examined. It has setting and atmosphere, and if it is sombre in blacks, greys, and browns it has a beautiful quality of tone all through. It is a striking piece in its unity under one light, every note being in absolutely correct relation to every other note, and the whole being exactly right in value, with the possible exception of the left hand on the near edge of the table, which may be a trifle too high in key, though in perfect relation to its corresponding head. The handling is free but not careless, though the drawing of the hands is occasionally



wanting; but in the main the picture is right and perfect of its kind. Notice now not only the air of the room but the drawing of the room, the tone of the wall, the placing of the map, the superb quality of the whites, the even more superb quality of the blacks. Notice also the wonderful—the really wonderful—drawing, placing, and grouping of the black hats. Let your eye travel over the tops of the hats, over the whole group, and you then get the easy undulation of the composition. The figures were put in in that easy flowing manner—first the three at the left and back, and then the two at the right to balance them. They seem to have been floated into place without any jar or friction. Finally, will you notice that Hals seems to have outlived his swashbuckler days, that he is now sober and dignified, and that he is doing dignified, intellectual, sympathetic men—people who have true humanity and feeling about them. It is a great picture. One may say of it, as of No. 126, that Hals never went beyond it—perhaps never equalled it again except, possibly, in the last picture of the series, No. 130. It provokes a contrast with Rembrandt's Five Syndics, and makes even that great work seem less marvellous. In a room with No. 127.

129. ——— *Men Regents of the Hospital for the Aged.*

\* Done in 1664, when Hals was eighty and his hand and eye had both become enfeebled. He could no longer draw with accuracy and slurred heads, hands, hats, gloves, and collars. He seems almost to have given over colour and to have thrown his remaining strength into a grey tone, pervading a dark shadowed envelope, from which the figures seem to emerge half mysteriously. The composi-



tion lacks in grouping. The three figures at the left are in the form of an arch, and the one with his back to the table is relied upon as a sort of keystone to unite the first arch with a higher arch of figures at the right. The figures are related only by being in the same room, the same atmosphere, the same tone. They have no interest or common aim and seem to have been put in separately, one at a time. The characters have seriousness, but they are indifferently drawn, ineffectually placed, and faulty in value. Moreover, their hands seem too much in evidence. The man at the back standing up is a poor apology for a figure, while the man at the right is too high in key, and the red at the knee is false in value. What is really fine here is the quality of the blacks and the grey ground. Evidently Hals is in decay, but he is still possessed of a remarkable sense and feeling for air and envelope, though he does not in every case succeed in attaining them. Too highly varnished. In a room with No. 130.

130. — *Lady Regents of the Hospital for the Aged.*  
 \*\* This picture was done in the same year as No. 129. It shows the painter's age in the heaviness of the touch and the uncertainty of the drawing. These shortcomings are noticeable not only in the heads and ruffs but in the hands, which are true only in their lighting, and as spots of colour. The colour has become a grey, or perhaps nearer to a black and white, with small patches of flesh colour in the faces and hands. Hals has lost much of his dash, and almost all of his hue, but he has certainly gained in envelope and tone—gained even upon No. 128. The lighting is arbitrary and not true even to interior light, but the tone of grey and the

atmospheric setting are quite perfect. The composition is a simple but pleasant arrangement—the figures rising around the table gradually from the left and being reinforced by an extra figure at the right. It is restful, even though at first you hardly feel the presence of the table. This is a picture that painters rave over, following Fromentin, and think the best of the series because of its envelope; but it hardly goes beyond No. 128 in its general truth, charm, and force. The wonder is that the man of eighty preserved such an unerring instinct for tone, such a true eye, when his hand had failed him so signally. For this hand failure, notice the black bows on the white ruffs and again the heads and the hands. The landscape on the wall at the back is superb, but it cuts through the wall like a real landscape seen through a window—so absolute is it in its tone. That word *tone* explains the picture—explains its fine decorative quality and its restful feeling. In a room with No. 129.

- 131 } ——— *Portraits of Nicolas van der Meer and Wife.*  
 132 } These portraits, painted in 1631, look rather  
 \* formal after the splendid series of Officers and Regents pictures by Hals in the same museum, yet they do not show Hals either better or worse than he is seen elsewhere in European galleries. The man, though he has a pinched look in the eyes, has a fine forehead, beard, and cheeks, has bulk of body, strong hands, and stands well. The chair advances a little too much and the coat-of-arms will not recede sufficiently. The lady's face is pallid and the ruff is a little high in light, as is also the head-dress. Her hands seem massive and masculine. Not the best work of Hals, but perhaps if we saw these portraits in any other gallery

than here in Haarlem we might think differently. They certainly have dignity and repose.

138. **Hals, Frans, the Younger. *Interior*.** This is poor enough work for a seventeenth-century Dutchman and a son and pupil of Frans Hals at that. It is neither well drawn nor well painted. Nor is No. 136, near at hand, put down to Johannes Hals, of any better quality.
134. **Hals, Harman. *Pleasant Company*.** A picture more in the style of Brouwer than in the style of the painter's father, Frans Hals. Well enough painted, but the under-structure is not understood, as, for instance, in the heads.
139. **Hals, Reynier. *Child Eating*.** The picture has been much repainted and is now not very intelligent, but still suggests that Hals's sons and pupils may have done many of the pictures in European galleries that are now attributed to the elder painter.
150. **Heemskerck, Maerten van (Veen). *St. Luke***  
\* ***Painting the Virgin*.** This painter was a little eccentric in drawing and colouring, even before he became a mannerist after the Italians; but his mannerisms are not the less attractive, as in a different way are those of Il Greco. The Madonna is lofty in type and superb in colour. What splendid variegated colour, harmonious because perfectly lighted! The angel at the right is drawn out in figure but is beautiful in line and colour. The St. Luke again is coarse, almost violent in the drawing, but what strength! This picture may show the painter's native leaning, for it was painted in 1532 and probably before he went to Italy. It should be studied. Not all the sixteenth-century

Italianised Netherlanders are to be passed in silence because they forsook their native creed for strange gods in Italy.

151. — *The Nativity*. As odd a Nativity as was ever painted. It is a formal arrangement of heads in an arch composition. Notice the drawn-out, yellow-robed angel and the strong, Egyptian-looking type at the extreme right with head-dress and extended arms. How superb, these figures, for all the oddity of the general conception! And what fine colour!

155. — *Christ in the Prætorium*. A triptych. The tragic nature and quality of it are apparent, even to distortion. The drawing is positive and angular, insistent upon bone, muscle, and tendon; the colour is very good, and the robes are effective in light and shade—as notice in the boy at the right. The donors on the wings are fine, especially in the hands, faces, and robes of the women at the right and their patron saint above them. The men donors seem less interesting. On the outside of the right shutter, Daniel is shown with great dignity and a majestic sweep of robe. The feet and hands are well drawn, even powerful, but they are awkward. The lion at the left, with a semi-human expression of countenance, adds a grotesque note as a foil. The Ezekiel on the outside of the opposite shutter is as majestic as a Donatello, with robes superb in their light, shade, and colour. How large and fine the figure, and how well it stands! It is patriarchal, prophetic. The Italians never went beyond it. The head is truly noble, and the scarf about it is a wonderful note of colour. These two figures alone are enough to make Heems-

kerck famous. Painted after the visit to Italy, when under Michelangelo's influence.

211. **Mierevelt, Michiel Jansz.** *Portrait of M. Gilles de Glarges.* A better portrait than we usually see under Mierevelt's name, and of better report just here, perhaps because of its poor surrounding portraits.
234. **Pietersz, Pieter.** *The Three Hebrew Children.* One has no difficulty in recognising here some strong drawing, some fine types, good movement, and action. At first one sees in it the hand of Aertsen—the painter of vegetables and peasants—but it is Aertsen at second hand in the work of his son. It is a capital piece of work and, like everything coming from the Aertsen-Beuckelaer circle, is entitled to serious consideration. They were all excellent workmen.
239. **Pot, Hendrik Gerritsz.** *Officers of the Corps of Archers of St. Adriaen.* This picture is possibly much repainted, though chalky originally. It still shows reminiscences of Hals, the painter's master. Compare it with Hals (Nos. 123-125). The Grebbers (Nos. 112 and 114) are worth looking at to see how others besides Hals and Rembrandt put these portrait groups together.
- 256 } **Ruisdael, Jacob van.** *Landscapes.* Of small di-  
 257 } mensions and sketchily done, the No. 256 being  
 the better of the two.
264. **Scorel, Jan van.** *Adam and Eve.* Harsh but heroic figures, sharp in outline drawing but with much force and beauty. The modelling has been hurt by cleaning and restoration. The landscape is very simple in its suggestion of large planes.



265. — *Baptism of Christ*. It is good in its drawing, as notice the three figures at the right of the tree and the two women balancing them at the left. The light upon the figures is too high, and produces a chalky effect, and the landscape (in the mountains) is fantastic. Not a good example of Scorel. The attribution of this picture (also of No. 264) has been questioned. See also No. 263.

31. Terborch, Gerard. *Portraits of Colenbergh Family*. A picture of indifferent painting and drawing by some pupil or imitator of Terborch. Notice the hard drawing of the chair and the “jumpy” nature of the coats-of-arms on the wall. It pretends to more than it fulfils.

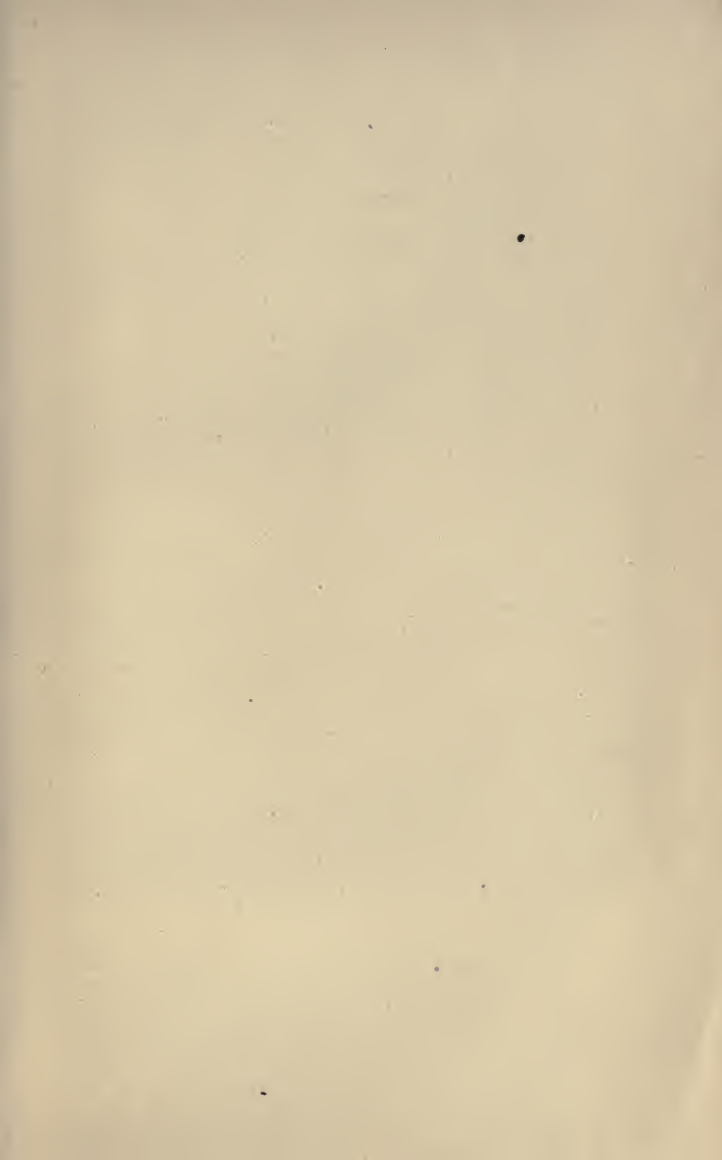
286 } Verspronck, Jan Cornelis. *The Colenbergh*  
 287 } *Portraits*. They are neither very bad nor yet very good. They suggest a man who may have done a number of smooth pictures now listed under the name of Frans Hals. The large portrait group (No. 288) gives his measure fairly well.



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